H55

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EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

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VUE WEEKLY



ALTERNATIVE OSCARS

Vue celebrates the actors, like Paul Giamatti, who weren't invited to the party
[By JOSEF BRAUN and PAUL MATWYCHUK] · 38

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ON THE COVER

Once again, *Vue*'s film critics take their yearly trip into the upside-down Bizarro-World awards ceremony that is the Alternative Oscars—a crazy cuckoo-land where Takeshi Kitano wins Best Actor, *Coffee and Cigarettes* cleans up in the supporting categories and *Before Sunset* nabs Best Picture • **38**



FRONT

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Strictly small room: the Expanse Dance Festival squeezes into the Az • **44**



That's inequitable!

Activists share ideas on how to create a more democratic world at Alberta Social Forum

BY EMMA SASSE

"Revolution," writes black historian Robin D.G. Kelly, must "tap the well of our collective imaginations.... Trying to envision 'somewhere in advance of nowhere' is a matter of great urgency. Without new visions we don't know what to build, only what to knock down. We not only end up confused, rudderless and cynical, but we forget that making a revolution is not a series of clever maneuvers and tactics but a process than can and must transform us."

The process of imagining, not in the cheesy John Lennon karaoke sense, but really setting our minds to creating a more just and equitable world, is what forms the foundation of the Alberta Social Forum. The second conference of its kind in the province (the first was held in Edmonton in October 2003), the event takes its inspiration from the World Social

NEWS

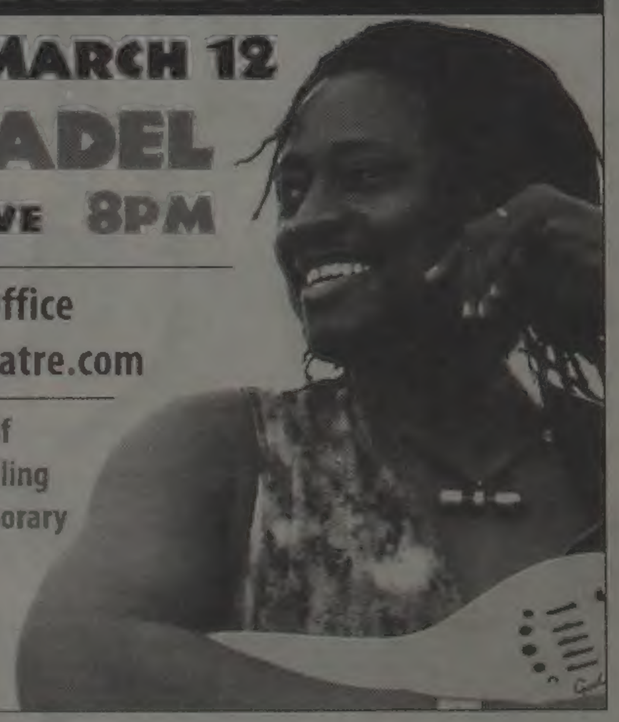
Forum, a gathering of NGOs, activists and community groups that's grown from 20,000 participants in 2001 to 200,000 last month.

The World Social Forum was originally conceived as an alternative to the World Economic Forum held annually in Davos, Switzerland, during which the world's corporate and political elite consort behind closed doors and noisy demonstrations attract thousands—especially throughout the late 1990s, the heady days of the anti-globalization movement. The World Social Forum began as a tool for the globe's activists to imagine, share and communicate a multiplicity of answers to the question raised so often by the anti-globalization movement's foes: we know what you're against, but what are you *for*?

Fitting, then, that the World Social Forum should be held (most years) in Porto Alegre, Brazil, a city based on participatory democracy and a living, breathing example of decentralized economic decision-making. The what-are-you-for ques-

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The night of the Hunter

Remembering gonzo godfather and Hemingway heir Hunter S. Thompson

By COLLIN GALLANT



Graham Johnson

If you haven't heard of Ketchum, Idaho, it's the small, snowy town where Ernest Hemingway is buried. After having lived in such exotic locales as Paris and Cuba, Hemingway retreated to Ketchum at age of 61; once there, it didn't take him long to decide he had no more stories to tell—so he put a shotgun in his mouth and pulled the trigger.

Hunter S. Thompson wrote about this tiny Midwest town in 1964, years before his impossibly drunk "gonzo" persona emerged and became an often-mimicked but rarely equaled literary device. This past Sunday, Thompson took his own life on a farm outside Aspen—a fatal gunshot to the head on a snowy night in Colorado, a thematic end for the man who danced with his own fictional being while chopping traditional time-and-place stories into fantastic tales of the great, wide universe.

Hemingway was friendly with a local honky-tonk piano player who once asked the Nobel Prize-winner what it took to be a writer. "Well," Hemingway said, "there's only one thing I live by—that's having the power of conviction and knowing what to leave out."

"Whether [Hemingway] still believed it in the winter of his years is another matter," commented Thompson in the 1964 magazine piece, later reprinted in *The Great Shark Hunt*. "There is good evidence that he was not always sure what to leave out, and very little evidence to show that his power of conviction had survived the War. That power of conviction is a hard thing for any writer to sustain, and especially so once conscious of it. It is not just a writer's crisis, but they are the most obvious victims because the function of art is supposedly to make order out of chaos, a tall order when chaos is static, and a superhuman task when chaos is multiplying."

It's an interesting epitaph for a writer who became a sort of James Bond for stoners and writer-types who crave a life less ordinary.

But despite his fiction, and forgiving his self-indulgence, there's a solid foundation for Thompson's appeal—his words carried the tortured grace of a master novelist coupled with a sparse but deep poignancy. He was an influence, good or bad, on most every decent journalist working today, as well as some very bad ones who skate by on verve. Watch the news reports closely and you'll realize just how much

OBITUARY

journalists love him. The weblogs are sizzling with eulogies for the Doctor. Feature writers are landing in Denver as we speak, and if they can get past the guns and drugs, it could be a hell of a story.

Beyond the binges, Thompson hit a lot of really primo stuff.

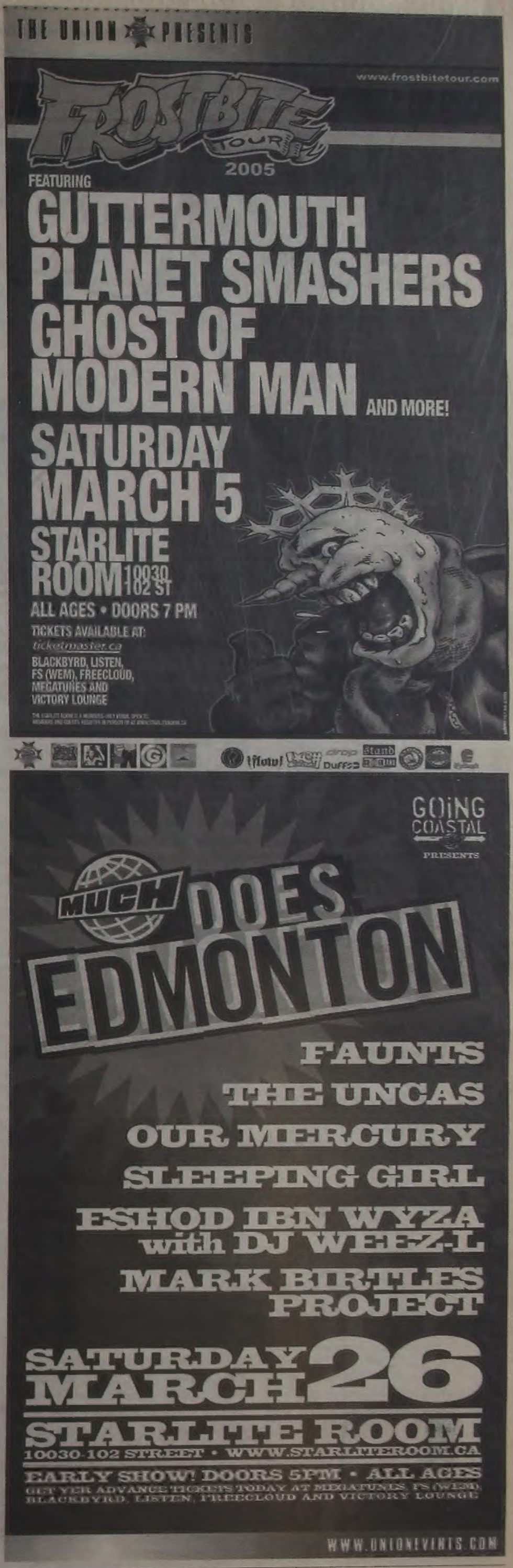
IN HIS DEFINITIVE COLLECTION *The Great Shark Hunt*, Thompson interviews Muhammad Ali during an entirely sad comeback, and chronicles Jimmy Carter's infuriated speech to the legal community about their silent endorsement of the Watergate scandal. There's Vegas, Nixon and the Hell's Angels, of course, but he also predicted the student movement in 1966, covered a near-coup in Peru for the respectable press, and traveled the American West in the 1950s, writing features of every stripe.

His phrasing was enthralling, his metaphors strange and hilarious. Here he is recounting a press briefing days before the fall of Saigon: "I had shaved my head, more or less by accident... after waking from a nightmare in which General Trang beheaded me on the diving board of the American embassy swimming pool." In 1964 at Ketchum, he wrote of Hemingway's (America's? His future self's?) awkward movement through time from a generation built of simple concepts to "the multitude of gray shadings that seem to be the wave of the future."

With most people, he'll be remembered as a cartoonish footnote to the '60s, but we forget that it was at heart a tumultuous decade, and Thompson provided one man's secret history. Nearly 15 years older than bona fide flower children and proudly unable to suffer bullshit, he skewered everyone who deserved it. He wrote in an original, unedited, immediate way, one that is noticeably dismissed by the Vaselined lens of wistful, Gump-esque nostalgia.

But it wasn't all gravy. Some of his ramblings were so disjointed that they became hopelessly lost in their own syntax, and his recent ESPN football columns were nothing if not pure rehash. His only true novel was the very Hemingwayesque *The Rum Diary*, started in the 1950s and finally published in 1999.

Despite what the stock CNN obituary would have you believe, it's a hard thing to define a man's place in history. The grandfather of the blog, the creator of the New Journalism, a heavyweight water buffalo, a man who launched a million unfinished novels, Thompson seized upon the personal during an age that, for all its absurd horrors, still allows a democratic approach to art and fame. His suicide presents us with the task of living up to that ideal, even as it sends countless writers scurrying for their copies of *The Great Shark Hunt*. Mine was in a box of stuff I can't throw out but won't unpack. A makeshift bookmark claims that it is 2002 and that I have $8.65 in my chequing account. The album on my turntable tells me that times are better up on Cripple Creek. Let's hope so.



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news roundup

By CHRIS BOUTET

THAT MISSILE THING!

Like some kind of benevolent fairy who flies around the world granting information instead of wishes to good little boys and girls everywhere, Tuesday flew silently through the window on... Tuesday... bearing a bombshell for the thousands of Canadians who have spent the last few months expressing opposition to our country's potential role in the U.S. missile defense plan—and that bombshell was, "Hey, where've you guys been? Canada signed on a while ago."

Oh, you didn't hear about that? Yeah, well, apparently no one did, really—except, of course, incoming Canadian ambassador to Washington Frank McKenna, who was happy to fill everyone in on the tacit agreement during an appearance before a Commons committee charged with examining his appointment by Prime Minister Paul Martin earlier this week. Oh, and I guess the Tuesday news fairy had to know about it too, seeing as she had to carry it around. But anyhow.

Anyhow! According to reports from the Canadian Press, although Martin is expected to announce in a speech March 3 that Canada will not play a role in missile defence, McKenna told the committee that he wasn't sure what more the U.S. actually needed from Canada in facilitating the controversial defense shield, clarifying later to incredulous Ottawa reporters that Canada indeed was absolutely on board with the plan.

Since Washington had not asked Ottawa to place missile interceptors on Canadian soil or even for money to support the program, explained McKenna, he wasn't sure what they needed otherwise—especially considering that Canada agreed last summer to allow NORAD, the joint Canada-U.S. air defense command, to monitor for incoming missiles, the main component of the system's design.

"I suspect the United States of America has much of what it needs in terms of operationalizing its modest ballistic defense program," McKenna told the *Globe and Mail*. "There is no doubt, in looking back, that the NORAD amendment has given, has created part, in fact a great deal, of what the United States means in terms of being able to get the input for defensive weaponry."

Unsurprisingly, McKenna's blunt assessment of the situation caused the Commons to explode like a grenade full of concentrated spaz juice—and as with most political spaz parties, the New Democrats were in the thick of it. ND MP Alexa McDonough noted that while Canada had indeed given the U.S. all it needed in terms of concrete assistance, they did in fact need something more. "We know what else the Americans want," she said. "And it is Canada to be the fig leaf, Canada to give the aura of credibility and respectability to the U.S. decision to go ahead with this missile-defence madness."

STUFF ABOUT TERROR!

With Canada's anti-terrorism legislation currently under review by a Senate committee, it's possible that the bill will see changes, despite Deputy Prime Minister Anne McLellan's assurances last week the that law is currently so awesome that nothing could possibly make it more so. Not even, like, racing stripes. Or wrap-around Oakleys.

But when Justice Minister Irwin Cotler stood before the review committee on Monday, he was proposing neither rad stripes nor wicked shades; rather, according to the *Ottawa Sun*, Cotler said that Canada will consider a British-style plan to hold terrorism suspects under house arrest if there's a risk they would be tortured once they were deported back to their country of birth.

Following the lead of the British home secretary's recent push to keep suspects under supervisory conditions rather than putting them in jail or on a plane back to New Tortureland, Cotler said the government needed to consider "other, middle-range options that will both protect the security of Canadians, as Canadians would want us to do and would protect the rights of suspects as they have a right to expect."

As for the prospect of abandoning the legislation altogether, Cotler wasn't a fan, saying that the bill was a "principled" approach, in that while most provisions are rarely enacted, they are nonetheless necessary to "counter the threat of transnational super-terror."

Huh. Apparently regular terror just isn't that scary anymore.

IRAN OR WHATEVER!

Now that the war in Iraq has gotten all "old and busted," as all the kids are saying these days, the world is simply abuzz with speculation as to whether or not the United States will invade the nuclearly-inclined Iran this year—and so far, the answer isn't exactly no.

President Bush was noncommittal when responding to the question, asked by a Russian reporter during a news conference following the close of a NATO summit in Brussels on Tuesday, saying that "the idea that the U.S. is getting ready to invade Iran is ridiculous.

"Having said that," he continued, "all options are on the table."

According to the CBC, after kind of denying any plans for an assault, Bush stated that America will be applying political pressure on the region to discourage the harbouring of terrorists and the proliferation of nuclear weapons.

But attacking? No way, probably.

vuepoint

By MARNOLD SINCLAIR

No artificial seasoning

Well, it's over: following a nailbiter of a weekend which saw the NHL and the Players' Association trying and failing to un-cancel the season so they all could actually make some of that money that everyone keeps arguing about, it was finally announced with a heavy heart that hockey was dead—for real this time. And judging from the sorrow and regret that was etched in every sports anchor's grim face as the news was read, this was, to hockey fans everywhere, crushing news—the prospect of "saving" the season had been A Really Big Deal, and, now passed, we can only mourn the future that may have been, but will now never be.

But this, of course, was all predicated upon the assumption that there were legions of hockey fans out there who wanted nothing more than to watch an NHL game one last time, who would sigh the greatest sigh of relief the world had ever heard at the sight of the Oilers' copper and midnight blue slamming Nashville mustard into the boards, or getting woefully outscored by men in Dallas's proud white and green. Indeed, it's been assumed that all year we've been sitting patiently, waiting with bated breath for the opportunity to throw great fistfuls of disposable income towards our team of choice. Our lives, it was presumed, had become so empty, so joyless without hockey that even the prospect of a 25-game interconference season with a hasty playoff schedule would ease the pain.

But how wrong they were. I would hope the average hockey fan has little to no desire to support such a slapped-together, cynical cashgrab of a season. I'll admit that I've missed the sounds of skates cutting ice as much as the next guy—but not so much that I'd be ready to pay big-league money to watch a bunch of cobbled-together teams who have lost half their regular rosters to Europe. No, I'm a fan of *real* hockey, and such instant gratification would only have been made bitter by the knowledge that the NHL is as desperately in need of good government and financial accountability as it's always been.

Both the owners and the players sorely needed a wake-up call, and they got it—with no season, there's nothing but time for the two sides to think about their positions and come back to the table with proposals that would take hockey beyond the band-aid station and into full recovery. While it may sting now, it will all be worth it later.

Unless, of course, Edmonton is one of the teams that folds in the inevitably looming league compression.



Getting the puck out of here

Playing in overseas hockey leagues is an attractive option for locked-out NHL stars

BY STEVEN SANDOR

Months have gone by since the NHL lockout started, and there is no doubt that it has done major damage to the game. Here at home, hockey has lost its grip in most of the NHL's American markets and, with the corporate heavy-hitters now directing their funds to other places rather than sitting on their budgets waiting for the hockey to return, precious sponsorship dollars are leaving town—in some cases for good.

And just like the money, the players are leaving too—heading overseas to compete in the European hockey leagues that grow stronger and more competitive with each passing day that the players remain locked out of the NHL. As of last weekend, 388 NHLers have gone to play in Europe this season, including a dozen who scrambled to sign deals with European clubs the day the season was officially cancelled (the first time); some, like Florida Panthers centre Olli Jokinen and Colorado Avalanche superstar Peter Forsberg, had even already signed guaranteed contracts which would prevent them from returning to the NHL if there were a season. (In Forsberg's case, the point turned out to be moot, as he has since broken his wrist playing for his hometown team of MoDo in the Swedish league and is out for the season.)

Now that the NHL lockout has forced the global playing field to become a little more level, Rene Fasel, the Swiss-born president of the International Ice Hockey Federation, wants to see some kind of global club championship between the top teams in Europe and the NHL champs—when the NHL gets back to work, that is.

As the IIHF prepared this past January to stage to the European Champions Cup in St. Petersburg—an event which brought together league champs from Russia, Sweden, Germany, Slovakia, Finland and the Czech Republic to determine a true continental champion—Fasel hinted that this new tournament may soon become a de facto Stanley Cup semifinal, saying, "In the future, we would like to take this one step further—to have the best team in Europe taking on the Stanley Cup champion for world club supremacy."

THIS SEASON'S Europeans Champion Cup was won by Avangard Omsk, a Siberian hockey club owned by Russian oil baron Roman Abramovich, the richest man in the world under 40. If paired with AK Bars Kazan, another Russian hockey giant owned by another large oil company in the republic of Tatarstan, these two teams could actually put more money on the table for talent than any NHL team could, if they so desired. Kazan has already inked Atlanta Thrashers phenom Ilya Kovalchuk to a $1.6 million (U.S.) contract, along with Tampa Bay Lightning stars goalie Nikolai Khabibulin and centre Vincent Lecavalier, who is playing for a princely wage of $300,000 a month.

The new class of Russian sports tycoon is the sort willing to overspend to the point where the team cannot possibly make money—but that's all right, because the team is really nothing more than an expensive hobby and no price is a barrier to the joy of having a few trophies on the mantel. And it doesn't really seem to matter which sport they get those trophies in, either: Abramovich made headlines in the soccer world when he bought London's Chelsea club and spent so much on salaries that he needed to inject £115 million ($267 million CDN) of his own money into the team just to balance the books for the season.

When Omsk won the ECC, the tournament-winning goal came off the stick of the New York Rangers' Jaromir Jagr, who is pulling in somewhere around $2 million in Siberia. True, that's a scant one-fifth of what he was making in New York, but considering that he doesn't have to pay taxes, and his living arrangements, food and transportation are all handled by the club above and beyond his wages, it's a pretty appealing proposition for anyone thinking of crossing the pond. Such perks are common in many European leagues (save for Sweden and Finland, where taxes are high) so when the average North American fan thinks that NHLers are heading over to play in Europe for peanuts, that's not exactly the case. If Lecavalier makes $1.8 million in a six-month season, when you consider the perks of playing in Russia (expenses covered, taxes nil) his take-home pay wouldn't be too far from what he'd get out of the $4.375 million contract he was scheduled to get from the Lightning this season. As well, most European usually only play no more than two games a week.

THE TRUTH IS, European hockey barons have long been waiting for some kind of NHL crisis like the lockout to come along. The Russians and the Czechs have both railed in the past against a longstanding deal between the IIHF and the NHL which allows the 30 NHL teams to draft Europeans, compensating the players' old European clubs out of a lump-sum fund which usually amounts to less than $300,000 for every star player lost to the NHL. The owners, naturally, feel that they're getting very little in return for players who are worth millions upon millions on the NHL market, and now that the deal expired when the lockout began, NHL teams might be looking at having to pay European clubs transfer fees similar to those seen in international soccer in order to wrest talent away from the club teams across the Atlantic. Moscow Dynamo has already hinted that it will look for millions from the Washington Capitals, who snapped up Dynamo superstar Alexander Ovechkin first overall in last year's draft, should the 18-year-old sign on.

Furthermore, the Russians are saying that they don't *want* a new deal with the NHL; rather, they'd prefer a total market-economy system where players could be sold to the highest bidder. But the one ace the NHL still has in the hole is Fasel, who doesn't think a free-market system would be good for international hockey. "We want to use the time that is lost to a lockout to make things work," he said. "The goal is to come to an agreement with the NHL. We want the same agreement as before."

EVEN BEFORE THE LOCKOUT, European clubs were having some success luring European players back home. Former Oilers goaltender Tommy Salo agreed to return to Sweden before the lockout, as did Pittsburgh Penguins star Aleksey Morozov, who agreed to play for Kazan. Scan the Russian league stats and you'll find a lot of names familiar to NHL fans, from ex-Oiler forward Andrei Kovalenko to ex-Leaf Dmitri Yushkevich, both of whom left the NHL for the Superleague long before the lockout.

Oleg Tverdovsky, once one of the most highly touted defensive prospects in the NHL, has played in Omsk since the 2003/04 season; after winning the Stanley Cup with the New Jersey Devils, he went home to Russia and plans to stay there. Even a free-agent offer from the Toronto Maple Leafs last season couldn't shake Tverdovsky from Siberia. "When I went back to Russia, I thought it was going to be easy," Tverdovsky said. "I was surprised! There are a lot of good players in Russia now, there are a lot of good skaters. There is no red line and on the big surfaces there is a lot more room to skate. Over the last two or three years the Russian league has really come up."

"The [Russian] Superleague is getting better, and it helps the national team because our guys can learn from some high-profile U.S., Czech and Slovak players who have come here," said Igor Tuzik, vice-president of the Russian Hockey Federation, during the 2004 World Cup of Hockey when players were waiting for the NHL to announce the lockout. "They can set examples for our young guys. But there is still no competition between the NHL and Superleague."

WELL, AT LEAST FOR NOW. But the gap is closing between the European leagues in the NHL, and as the quality of the hockey goes up, so do the teams' standards—of the 388 players who have gone over, some have actually been sent home with their tails between their legs, like defenceman Bryan McCabe of the Toronto Maple Leafs, who left Swedish champs HV71 after he was scratched by the coach for showing up out of shape and posting a -12 rating in 10 games. Even more troubling for NHL owners are the high-profile stars who have been injured playing in Europe. Atlanta Thrashers star Dany Heatley suffered an eye injury after being struck by a puck in a Swiss League game; Tampa Bay's Brad Richards, who won the Conn Smythe Trophy as the playoff MVP in 2004, has been sidelined after tearing some stomach muscles while playing with AK Bars Kazan. And, most tragically, former Oiler Sergei Zholtok, a Nashville Predator at the time of the lockout, went into cardiac arrest and died after playing a game in Latvia.

No matter when and how the NHL and Players' Association come to terms, the effects of this lockout will be longstanding; the NHL could be facing a future where it will have to compete on a global marketplace for talent, where it will actually have to compensate European pro clubs for the full value of their players, and where maybe, one day, it will have to compete with other leagues for the title of Best League in the World. Whatever the outcome, the fallout promises to be fascinating. ●

SPORTS

Where the Oilers are

Marc-Andre Bergeron: *Brynas* (Sweden)
Ty Conklin: *Wolfsburg* (Germany)
Radek Dvorak: *Ceske-Budejovice* (Czech Republic)
Ales Hemsky: *Pardubice* (Czech Republic)
Shawn Horcoff: *Mora* (Sweden)
Brad Isbister: *Innsbruck* (Austria)
Georges Laraque: *AIK Stockholm* (Sweden)
Jussi Markkanen: *Lada Togliatti* (Russia)
Ethan Moreau: *Villach* (Austria)
Fernando Pisani: *Asiago* (Italy)
Marty Reasoner: *Salzburg* (Austria)
Jani Rita: *HMK Hameenlinna* (Finland)
Alexei Semenov: *SKA St. Petersburg* (Russia)
Steve Staios: *Lulea* (Sweden)
Mike York: *Iserlohn* (Germany)





dispatch

02/21/05
—Elk Island National Park

Family Day! Such a weird little non-holiday, with so many denied its pleasures. It's always a crapshoot, planning activities for this yearly Celebration of The Family, taking into consideration the patchwork application of a non-universal day off. And even those who are allowed by the alignment of their employment constellation to have a February long weekend seem dedicated to its non-enjoyment; it's a day of "Oh, I've got a hangover" or "I've got all this shit to take care of" and "Gee, I kind of got a late start" and general midwinter blah bullshit. A crammer's holiday. And so it was that only three of us made it out here to Elk Island on a sunny winter's day to picnic it hoser-style among the bison and coyotes.

Elk Island is a treasure, right on our doorstep. *Your* doorstep, city fool! When's the last time you were out here, if you've ever been? It drives me crazy thinking about all those Families "enjoying" their Day finding parking spots at WEM when there's this sky and these trees and that sunset over the frozen lake not even half an hour out of town. I have to get over it, focus on the good things—like the young family that just hiked past our campfire spot singing the theme song from *Family Guy*; that was just plain weird. The children were so young! Isn't that kind of a grown-up show? Precocious kids, then, which is even better. Makes me kind of want to get some of my own... but that may be just my Holiday Spirit kicking in.

Besides, it's not yet time for me and children, not quite; there's still a little—not too much, maybe a year's worth—of partying left in me. Does three rather underdressed people standing around a blazing cast-iron park stove make a party? It is if there's three bottles of wine, half a bottle of Irish cream, two thermoses of coffee, a pack of expensive smokes and a quantity of an organic controlled substance there with them—fresh air is all the fresher when it's carbeurating sweet smoke. Wearing red checked flannel and pom-pom toques, identifying animal species, trying out birdcalls, shitting in the woods.... We're like the punchline to a joke about Canadians. My pal here even attempted to hot-knife hash between a pair of hatchets heated over open flame.

"Hey, man," I said when I saw what he was doing, "if you heat up an axe like that, the metal will lose its temper."

"Buddy," he says squeakily, conserving his lungful, "*nothing* could lose its temper after a hoot off this."

He was right, of course. Everything's okay. A trio of rambunctious coyotes out on the ice started a long and energetic session of yipping, yowling animal politics a little while ago, but they were just now silenced by a booming bark from a strolling couple's big Golden Lab; dogs can be so rude. I'm thinking about children again, and families, and partying... remembering my parents' social life when I was a toddler. It's only recently that I've realized that as well as being parents, those two were a *young couple*. They were partying all the time, out at lakes, down in rumpus rooms, up in living rooms, at card parties and Christmases, booze flowing. All those drinking-related gag gifts and saucy bric-a-brac that decorated the homes of friends and family in the '70s... over my head then, but hilarious to me now: I drink, I fall down, no problem! This Family Day I'm partying in their spirit—though they hardly need my help since they're on a cruise ship right now, and I'm sure those aren't virgin Caesars Mom's ordering.

Party in the woods, people, and bring the kids along; WEM's no place to set a party example. Just remember, though: when the sun goes down, in the salmon-blue-black of February twilight on the shores of a snow-covered lake, it gets *really fucking cold*. —Darren Zenko

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By RICHARD BURNETT

Black knight

My flight from Philly to Montreal last spring was delayed a couple hours so I bought a copy of the *Philadelphia Inquirer* and the most recent issue of *Jet*. There, on the cover of *Jet*, was author J.L. King pushing his new book trashing black men on the "down low."

The down low, if you haven't heard yet, describes men who have sex with men but do not identify as gay—a phenomenon seized upon by the *New York Times* and the *Washington Post*, who then slammed closeted black men for spreading HIV and AIDS to unsuspecting black women. Then things really got nasty when King appeared on *Oprah* and gave closeted black men another black eye.

"What's more important—saving lives or ruining reputations?" King asks in *Jet*. "Should we keep this undercover because it's a big taboo and let women continue to get infected or put a spotlight on behaviour?"

But author Keith Boykin, former presidential advisor to Bill Clinton and board president of the U.S. National Black Justice Coalition (which lobbies for the rights of sexual minorities), is having none of that. "I don't really blame Oprah," says Boykin, whose book *Beyond the Down Low: Sex, Lies and Denial in Black America* is now racing up the bestseller charts, "because by the time [the story] got to Oprah it had already been vetted by all the mainstream reputable media like the *New York Times, L.A. Times* and *Washington Post*. The story sells and became compelling when it confirmed [white Americans'] stereotypical beliefs of black men as predators and liars, and bisexual and gay men as hypersexualized.

Great role model J.L. King has turned out to be.

"I don't have a problem with [King] writing his book and or making money [from it], which I think is his purpose," Boykin says. "I think he's making money exploiting black grief and fear. I think most people would have responded positively if he said, 'This is my life story and I was on the down low.' How can you challenge one's life story? But instead he wrote not only was this [his] story but this is *the* definitive down-low story and the cause of the AIDS epidemic."

When AIDS devastated gay communities across North America in the 1980s, straight folks feared they could catch HIV simply by sharing cutlery with faggots and pointed their fingers at promiscuous gay men prowling bathhouses for unsafe sex. But now that gay life is increasingly understood, if not tolerated, the accusatory dialogue has a new added dimension—the closet—so that people can point their fingers yet again. "A lot of women have asked me, 'Why don't [gay black men] just say they are gay and stop ruining our lives?'" Boykin says. "I respond I'd like them to come out, too, but we must not demonize them for being bisexual or gay. We must deal with homophobia in our daily lives, in our churches, in our comedy clubs where we laugh at comedians who tell homophobic jokes. I ask [straight] people, 'Would *you* come out under those circumstances?'"

Boykin deals with heterosexism and hypermasculinity in his book and offers constructive solutions that really do go beyond blame and sensationalism.

The controversy over black men (not) coming out is further complicated by racism in the gay community, as evidenced by a 2001 survey by the S.I. Newhouse School at Syracuse University. It reported 81 per cent of gay men and lesbians surveyed often identify more closely with their sexual orientation than with their ethnic background. But perceptions differed according to race: white respondents identified more closely with their sexual orientation (a whopping 85 per cent) while 63 per cent of African Americans and 55 per cent of Korean Americans said they identified more strongly with their ethnic and cultural backgrounds. In other words, (perceived) racism keeps gay communities predominantly white while many black gays and lesbians remain closeted back home.

It's a classic Catch-22 because the black community won't change until more role models like Boykin stand up. If you need more proof, look no further than the ongoing debate over white activists comparing gay civil rights with black civil rights. "I do know that the white gay power players who use the comparisons are the least effective spokespeople to make that comparison," Boykin says. "If it is going to be made, then it should be made by black people." ❶

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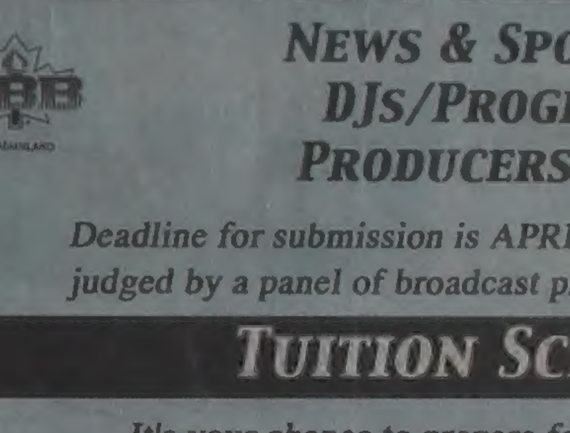
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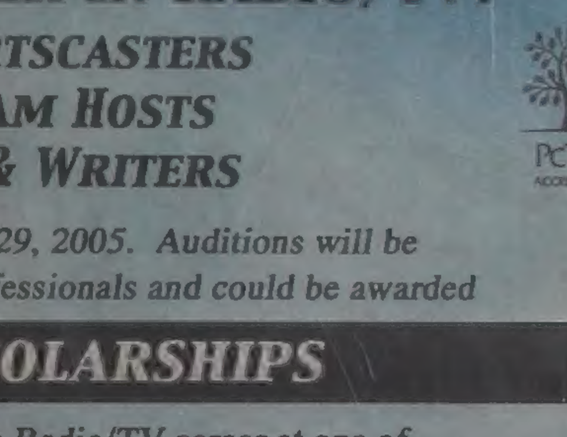
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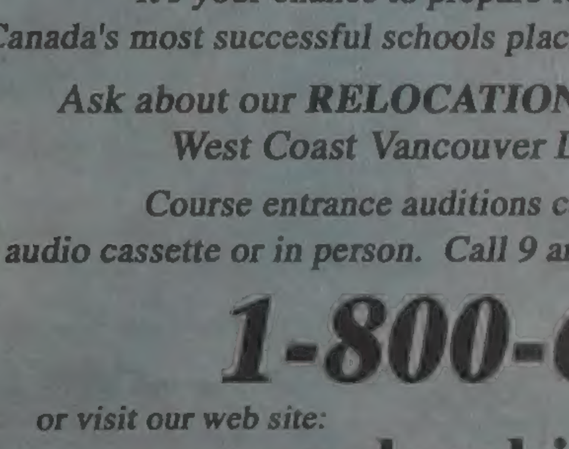
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Alberta Social Forum

Continued from page 2

tion may be posed derisively, but the World Social Forum has been answering it every year with creativity, diversity and imagination, so much so that regions all over the world have begun duplicating the social forum concept—even here in Alberta.

SEVERAL EDMONTON ACTIVISTS will be bringing their multiplicity of answers to the Alberta Social Forum this weekend, which is being held in Calgary on the U of C campus. One of them, Diana Gibson, the research director for the Parkland Institute, will be facilitating a workshop session on Alberta's debt-free future, and what economic, social and ecologically sustainable development can look like in the context of provincial wealth.

"This province is at a crossroads," Gibson says. "The right can no longer use debt and deficit as an excuse not to invest in public and social programs. This is an opportunity for bold visioning for the future. The Alberta Social Forum is a space to be positive and creative, not to worry about the political climate or the feasibility of implementing the ideas, but really looking to the future and working out what a sustainable economy would look like."

Although Gibson's workshop will look at the big picture, she says that much of the input she's receiving on a vision for a "debt-free" Alberta will be worked into the Parkland Institute's upcoming budget proposals, a series of recommendations the Parkland makes every year around provincial budget time.

IF THE "BIG PICTURE" of a just and equitable, debt-free Alberta isn't enough for your imagination, local media activist Sheryle Carlson's workshop on alternatives to the international banking system should be enough to get your brain going. Carlson has formed a working group that's writing and producing a documentary on the limitations and problems with the banking system, and how people all over the world, from the Persian Gulf oil fiefdoms to the ever-progressive Swedes, are using banking systems that serve people, not profit, first. "This project is huge," Carlson says. "I mean, the global banking system is massive, and it's hard to understand. But I want this documentary to simplify things for people, explain it to them and give them a step-by-step how-to on alternatives."

Directly preceding her workshop, the Calgary Currency organizers will be presenting their talk on community currencies and how they've worked in places like Salt Spring Island. Workshops run all day Saturday, and run the activist gamut from racism and refugee policy to culture jamming and art as resistance. Social forums are structured as open-space, and any group who wants to do a workshop may do so. As Edmonton's Bill Moore-Kilgannon, executive director of Public Interest Alberta and a veteran of three World Social Forums, explains, "Social forums are what the participants make of them. They provide open space to share strategies and build networks. In terms of a long-term movement [for social change] all of those things are essential.

"At the World Social Forum," he continues, "there are these huge events, and it is exciting and empowering to be in a stadium with 20,000 people listening to Noam Chomsky. But connecting with other activists in the workshops over a longer period of time is what the Social Forum is really about for me, and that's where the work is done. Groups working together [as they do at the World Social Forum] are doing phenomenal things in terms of transforming the political debate in their countries, especially in Latin America, where the World Social Forum is capturing real, fundamental political changes. We could learn a thing or two from them here." ❶

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print culture

BY CHRISTOPHER WIEBE

The *Tsongor* has ended

French writer Laurent Gaudé's ***The Death of King Tsongor*** (Toby Press), winner of the 2002 Prix Goncourt, binds epic and tragedy in a stunning novel about the creation and destruction of a mythical African empire. Though slight at 130 pages, Gaudé's novel speaks in the voice of biblical chronicle that gives the story tremendous power and amplitude.

As the novel opens, Tsongor addresses Katabolonga, the last free man on the continent: "I am King Tsongor. My lands are limitless. Compared to my kingdom, the kingdom of my forefathers was a grain of sand. I have lived more than half my life on horseback. In arms. For twenty years I have been doing battle. Twenty years of enslaving peoples who had never even heard my name. I have crossed the entire earth and have made it my garden. You are the last enemy of the last country. I could kill you and put your head on the top of a pike so that the whole world may know that I rule, henceforth, an entire continent." Instead, he makes Katabolonga the keeper of his royal symbols, giving him permission to exact his revenge and kill him at any time.

But time moves on. Tsongor founds the beautiful city of Massaba and has five children. He arranges the marriage of his only daughter Samilia, which will cement the political stability of the empire and Tsongor's legacy. But out of the desert comes the man to whom Samilia promised herself in childhood, and so begins the bloody war that will destroy Tsongor's family and raze all that he has built to the ground.

The Death of King Tsongor can be read as political allegory—this could be Genghis Khan or Mobutu or even present-day America. Yet what it boils down to is the latent human desire to subjugate and vanquish, and how in most human beings (Stalin aside) this gives way to gnawing regret, nightmare and ultimately gestures of redress, that are always too late. Gaudé has crafted a hugely ambitious work of fiction that chafes against the North American literary zeitgeist. It is a novel distinguished not by its fictional scale or even its seeming "universality," but by its pure, muscular literary conviction.

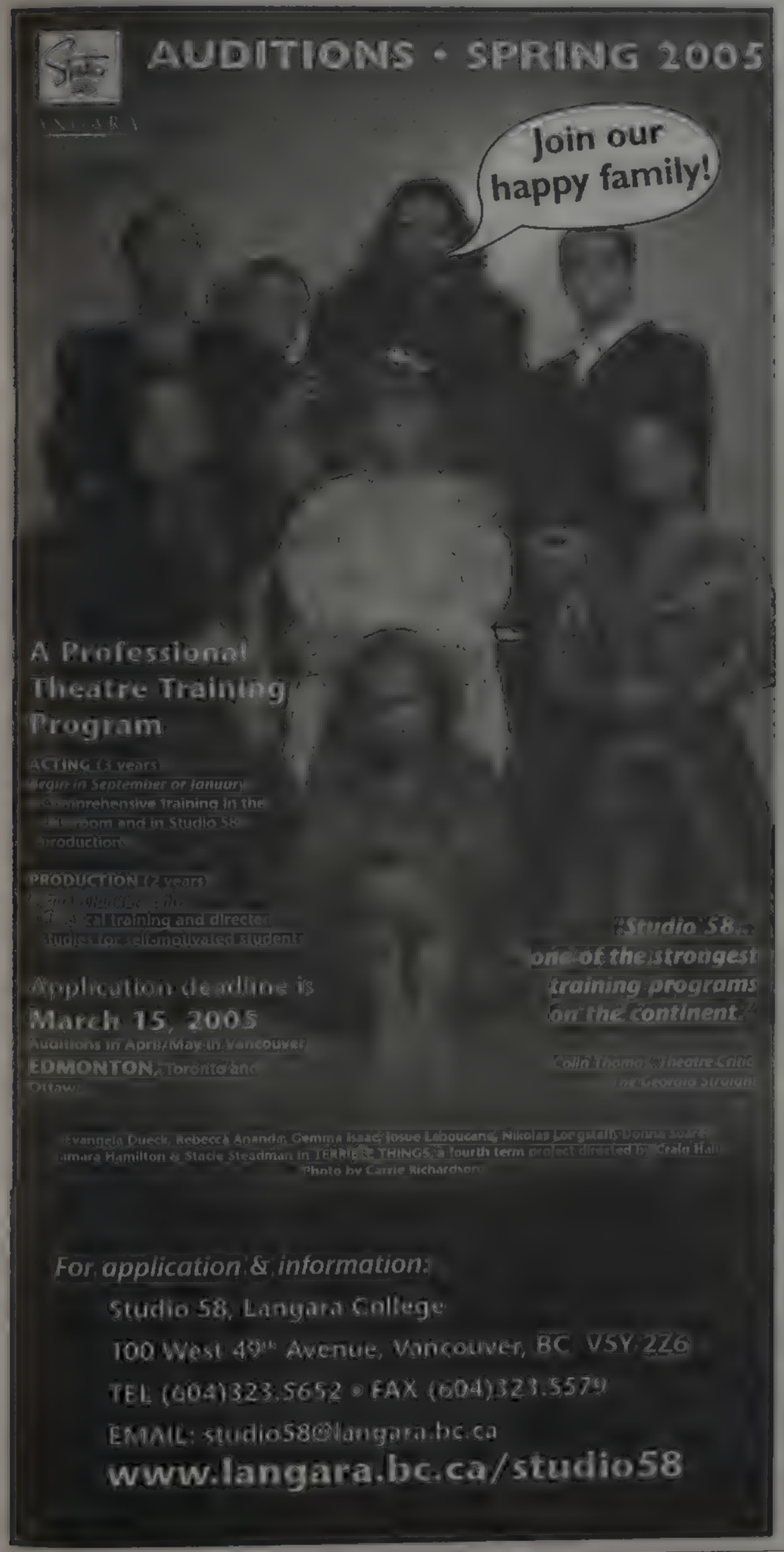
The printers' tale

History of the Book in Canada: Beginnings to 1840 (University of Toronto), edited by Patricia Lockhart Fleming and Yvan Lamonde, is one of those foundational texts that, a decade from now, you will imagine was always there. The first in a three-volume series, it is a panoramic, well-illustrated look at print in all its forms (wampum belts, Catholic catechisms, political broadsides, almanacs), from how and what were produced and circulated to the reading cultures that developed. A fascinating opening chapter shows how Amerindians "were able to achieve most of the objectives of writing and printing" through oral and material means like pictographs or the cedar potlatch records of the Tlingits.

While postcolonial criticism has shown us how Europeans took symbolic possession of the "New World" by textually capturing it, this new history reveals the structural dimensions of the process. New France, with no printing presses of its own, largely understood itself through how France constituted it in print. Indeed, a small and scattered population helped delay the establishment of the first Canadian printing press till 1751 in Halifax. U of A scholar Ian MacLaren's excellent essay describes how the English constituted their lands through exploration writing, paying particular attention to the market-driven distortions introduced by ghostwriters—"fiction's sins of commission."

This confluence of print and power spurred authorities to textually manage their dominions. The Hudson's Bay Company, for instance, strangled publication about Rupert's Land by its employees from around 1750-1840. Printers—who did everything from sell stationery to print books and pamphlets—were central agents of political change, and hence subject to repression. Censorship took various guises, like the ill-considered Stamp Act of 1765, and the attacks against anti-establishment William Lyon MacKenzie's *Colonial Advocate* in the 1820s. There is also an instructive case study into how Halifax printer Joseph Howe lost money on Thomas Haliburton's internationally popular *The Clockmaker* (1837), owing to the book's quick piracy by British and American publishers.

History of the Book in Canada holds a trove of other delights: the examination of early circulating libraries and bookstores, the first textbooks in Lower Canada and the role of missionaries as the first translators and grammarians of Aboriginal languages. All told, it gives coherence to a broad constellation of scholarly work which uses print as a lens for understanding Canada, and like Karl Klinck's *Literary History of Canada* a generation earlier, confirms an entire discipline. ◊





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Tour de Frantz

Doc screening spotlights influential yet widely neglected racial theorist Frantz Fanon

By MINISTER FAUST

IDEAS

You'd never know it from your typical university psychology course reading list, but Martinique psychiatrist Frantz Fanon may have been one of the most influential thinkers of the 20th century. Although Fanon has been nearly whitewashed from history, his revolutionary decision to plug race, class and imperialism into the formulas of analytic psychology created entirely new equations on humanity and society which influenced not only post-colonial studies, but gave rise to the U.S. Black Panther Party as well as entire revolutions.

Born in 1925, Fanon (the subject of director Isaac Julien's 1995 film ***Frantz Fanon: Black Skin, White Masks***, screening Saturday at Metro Cinema), was a Caribbean psychiatrist who was part George Orwell, part Edward Said and part Che Guevara; he is considered by many to be the pre-eminent theorist on the psychology of oppressed people from servile subjection through to revolutionary rage. When the Afro-British reggae poet Linton Kwesi Johnson sings "fratricide is only the first phase" on the 1982 album *Dread Beat an' Blood*, he's compressing a Fanonian theory into maxim: that oppressed people internalize their oppressor's contempt for them, acting on it first by killing each other, then by striking out at their shackle-holders. Just as African-American novelist Richard Wright did through his tragic hero Bigger Thomas in *Native Son*, Fanon explored how violence by oppressed people was as much an act of cleansing and creation as it was one of destruction.

During WWII Fanon joined the French resistance to expel the Nazis, staying afterwards to study psychiatry in Paris, where he first discovered the hypocrisy of the Republic's claimed allegiance to "liberté, egalité, fraternité." Authoring the seminal *Black Skins, White Masks* (1952) on the self-hatred of colonial subjects, Fanon joined his second resis-

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tance struggle, but this time *against* France and its violent exploitation of the Vietnamese, Senegalese and its other conquered peoples. Joining the Algerian *fellaheen* in 1956 for their war of independence, Fanon further developed his theories to write *The Wretched of the Earth* (1961), his call for revolution against the Euro-American empire, published the year of his death from cancer.

ACCORDING TO race and sexuality theorist Gamal Abdel-Shehid, the absence of Fanon studies in current academia must be understood in terms of racial exclusion; Fanon, says Abdel-Shehid, accomplished in three pages what contemporary philosophers such as Jacques Derrida would take 1,000 pages to say. Such is true particularly, says Abdel-Shehid, of the concept of deconstruction, the analysis of what is assumed to be "natural" or intrinsic to humanity and society, but which is actually formed by multiple environmental, economic and socio-political forces.

U of A doctoral candidate Melissa Brittain agrees that Fanon isn't getting the Derrida-sized credit he deserves. "Fanon deconstructs in a way that is so clear, and I think he partly does this because he uses the 'I' a lot [in his writing]," she says. "He speaks from personal experience.

"I think what stands out most for me in *Black Skin, White Masks* is the way Fanon is able to politicize psychology, to [avoid seeing] the psychosis of the individual," Brittain continues. "What he's able to do is



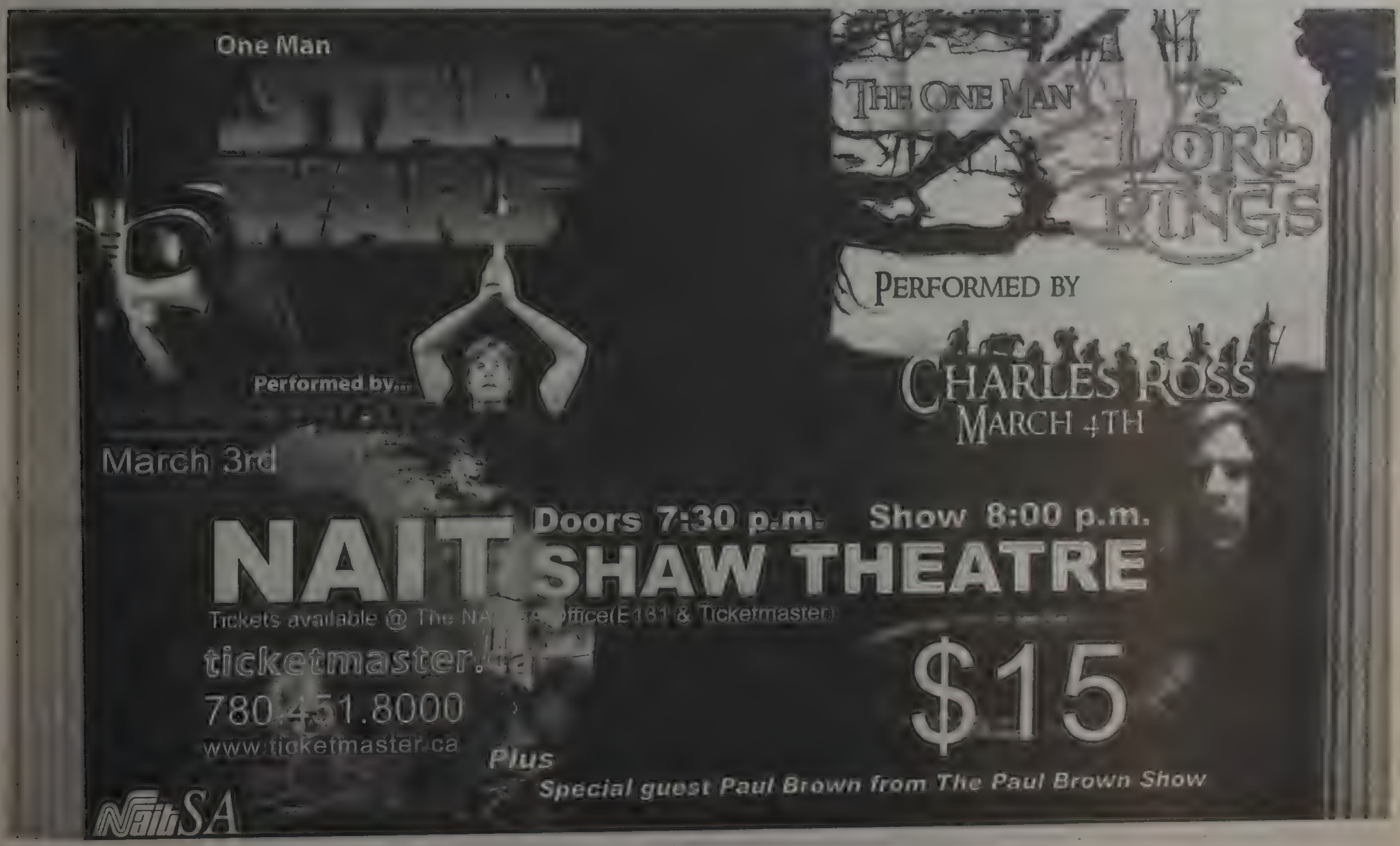
historically, socially, culturally contextualize how the individual has been produced as a subject in a violent, traumatic, racist culture in a way that politicizes and historicizes not only race, but gender and sexuality and resistance. [Fanon's work] is both a psychic examination of the effects of colonialism, and a politicization of those effects so that people can start working toward decolonization in a material way as well as a psychic way."

In the hands of a lesser filmmaker, the drama of Fanon's life might have been obliterated, but black British director Isaac Julien rarely fails to engage his audience. Julien is known for his shocking investigations of Africentric and queer topics, especially racial bigotry inside the white gay male community, which he explored through his haunting 1989 elegy *Looking for Langston*, about the brilliant African-American poet Langston Hughes and his then-rarely acknowledged homosexuality.

Frantz Fanon is an African History Month double feature, twinned with *A Son of Africa*, Alrick Riley's 1996 video on Olaudah Equiano, a West African forced labourer in Virginia whose 1789 autobiography fueled the growing anti-slavery movement in the United States and Britain. Learning to read and write—acts that sometimes were punished by death during America's racial dictatorship—Equiano became a skilled trader who eventually purchased back his own freedom.

FRANTZ FANON: BLACK SKIN, WHITE MASKS
Directed by Isaac Julien • Metro Cinema • Sat, Feb 26 (7pm)





Education 2005



Firemen not allowed

Banned Book Café a fitting occasion to examine censorship battles in schools and libraries

By WAYNE ARTHURSON

In the classic novel *Fahrenheit 451*, Guy Montag is a firemen. But in Ray Bradbury's fictional world of the future, firemen don't put out fires; they start them using books as their material of combustion. In the story, books are illegal and whenever some are found, Montag and his fellow operatives are sent out to burn them. Written first as a short story in 1951 and expanded into a novel in 1953, *Fahrenheit 451* (the title refers to the temperature at which paper burns), is the classic anti-censorship novel, and not just in the sci-fi world. Bradbury's most popular novel still resonates today as anti-intellectualism once again reels its ugly head.

CENSORSHIP

According to the February 2005 Challenged Books Update list for Alberta, more than 10 books have been challenged by folks in schools and libraries throughout Alberta. The books on this list range from classic children's books such as *Where the Wild Things Are* by Maurice Sendak, *The Lion, the Witch and the Wardrobe* by C.S. Lewis, and the *Curious George* series to young adult titles written by J.K. Rowling and Martyn Godfrey to great novels like *Lord of the Flies, The Diviners, The Wars* and *Huckleberry Finn*.

In one of the most publicized challenges, in 1994, Alberta MLA Victor Doerksen called for schools to ban the classic John Steinbeck novel *Of Mice and Men*. Doerksen, who still sits in the Legislature with the ironic title of Minister of Innovation and Science, called for the ban because, he argued, the language was too pro-



fane for high school students. Doerksen also noted that he had not even read the book before calling for its ban in Alberta schools. The event created an uproar and Steinbeck is still taught in Alberta schools.

But in many cases, when a book is challengeed in a community, that book may be removed from a school or library, never to return. Such was the case for Lyle Weis, an Alberta educator and author, when someone challenged his young adult mystery novel *No Problem, We'll Fix It*. Apparently, they regarded Weis's depiction of a functional single-parent family as a criticism of two-parent families.

"One person had pressured the library and the school, and both institutions, being located in a small town, had reacted in fear," Weis says via e-mail. (Weis is in Florida on vacation.) "When I got word of the banning, I was shocked, stunned, hurt, indignant, smug in my own moral superiority. I couldn't believe that I, liberal-minded artist that I was, was the focus of such narrow-minded and repressive community response. Suddenly, I was in the league of storied individuals and saw myself in the pages of *Fahrenheit 451* and other classics of artistic independence."

TO REMIND Edmontonians that books are regularly challenged and banned from Alberta schools and libraries, the Book Publishers Association of Alberta, the Canadian Society of Children's Authors, Illustrators and Performers (CANSCAIP), the Edmonton Public Library (EPL), the Greater Edmonton Library Association (GELA), the Library Association of Alberta (LAA) and the School of Library and Information Studies at the University of Alberta are sponsoring a Banned Book Café on February 24 at the Stanley A. Milner Library. The event starts at 7 p.m. and features readings from banned books by members of the EPL's Teen Advisory Board.

Every month this group of teen volunteers meets to discuss how the EPL can meet the needs of Edmonton youth in their selection of books, CDs and other library materials. Tanisha Ayotte is a member of that board and will be the MC for Thursday night's event. A Grade 8 student with a great love of reading and books, Ayotte doesn't like it when her reading choices are limited by higher powers. "There's certain books in my school library that I'm not allowed to check out because I'm not in high school yet," she says with indignation. "They're not considered appropriate for someone my age. In fact, there's an entire shelf in my school library that I'm not allowed to read because I'm not in high school. I don't necessarily believe that kids should be told what they can or cannot read as long as their parents are okay with it."

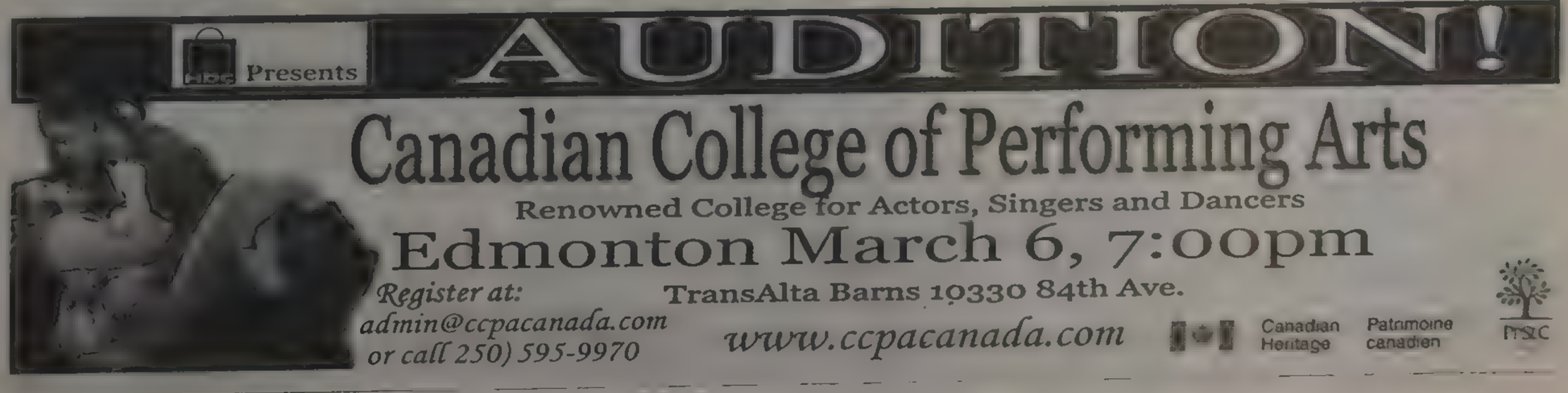
Ayotte believes that sometimes institutions like schools or libraries don't give kids enough credit and should allow, with good parental supervision and awareness, kids the chance to read the books they want to read. The Banned Book Café is one of many events set for Freedom to Read Week (February 20-26), and Ayotte will be reading a selection from *Harry Potter and the Prisoner of Azkaban*; J.K. Rowling's hugely popular series of fantasy novels is regularly challenged in Alberta schools and libraries for its depiction of magic. A few schools won't even stock its library shelves with any of the Harry Potter books because it promotes witchcraft.

BUT EVEN THOUGH his book was bounced from a small-town library and school, Weis believes that sometimes we take Freedom to Read a little too far. It's not always a black and white issue in his view; there's plenty of grey involved. "I've come to realize that the Freedom to Read has been used by some people to justify child pornography," he says, "and above all else, I believe that the rights of children should be protected. So do I believe in censorship? No. But I believe in informed decisions regarding children and their rights. Too often, our commercialized society believes that anything is to be permitted, especially if it means that there is a profit to be made.

"I visit a great many schools in the province," he continues, "and am amazed what parents allow/encourage their children to see on television. Books are no longer the issue: the screen is. TV, with WWF wrestling, movies with horror flicks that have no vision other than making a quick titillating buck, are poured over our children with no questions asked. Was my book unfairly judged? Yes, no doubt. Do I understand the fears and desires of parents who want to protect their children from the cesspool of commercialized amorality flowing from TV and film? Yes, again. So where does this leave us as artists? I don't know, for sure. But we have to stop reacting like sheep, saying we object to censorship at all costs. It simply ain't the brave or right thing to do." ◊







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Teddy's Grill picnic

Does venerable downtown restaurant *really* serve the best steaks in town?

By CHRISTOPHER THRALL

I admire a restaurant that has the balls to guarantee the best steaks in Edmonton, and as such, **Teddy's Grill** has been on my to-visit list for a while now. Given its location, preponderance of VLTs and lack of street buzz, I was expecting a seedy chophouse, but Teddy's is full of surprises, it seems, and instead of stepping through their front door into run-down squalor, I ended up walking into another era.

Opened nearly 60 years ago, Teddy's has made some token gestures to keep up with the times, including the addition of a doomed '70s discotheque, but the original feel remains untouched. From its velour wallpaper and wood paneling to elaborate wall sconces and intricate carpeting, the entire building is steeped in 1940s elegance; it feels as though there should be dapper young flyboys in uniform carousing

STEAKS!

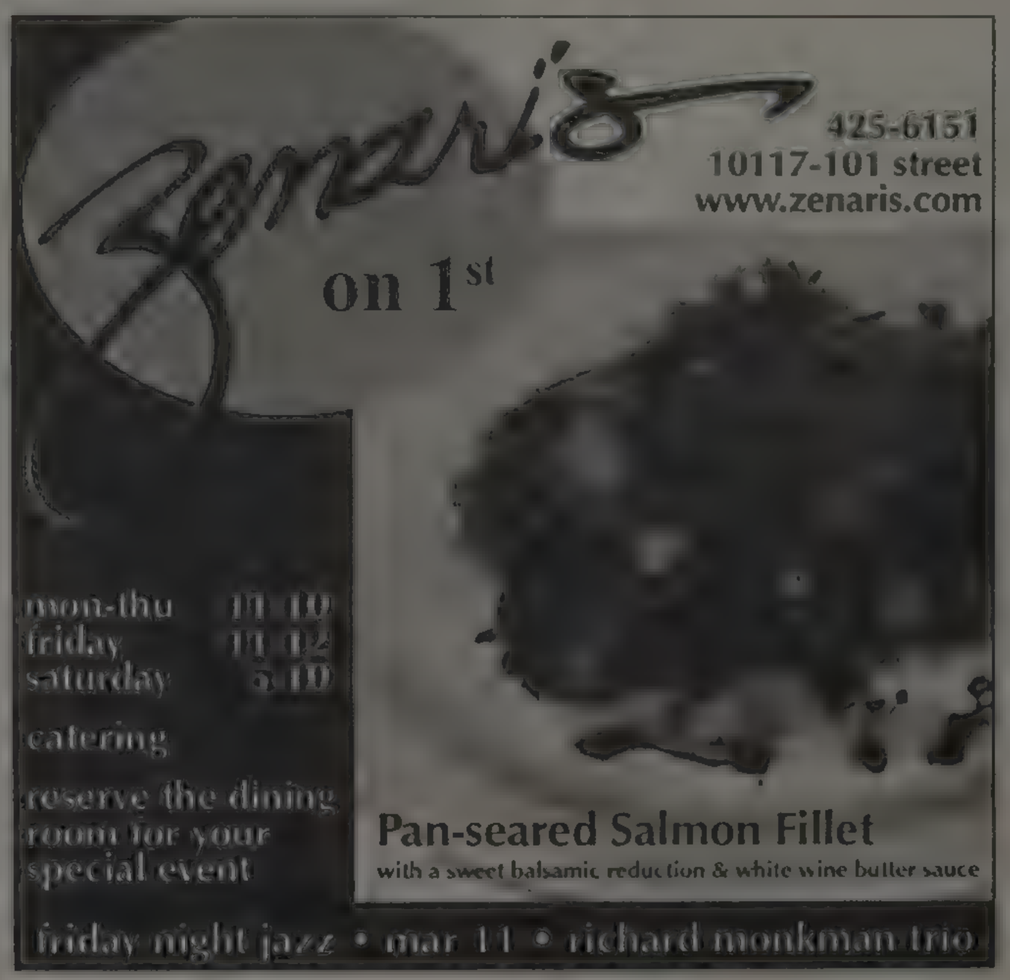
at the bar and corpulent white men making deals over scotch and cigars in some private room.

We had requested dinner for four on a quiet Thursday evening, and we were brought upstairs and seated in black Queen Anne leather chairs at a table dressed in fine white linen. I asked for a B-52 coffee ($5), my wife had a glass of the house white ($4) and our dinner companions chose regular coffees ($1.50). The single sided menu presented an assortment of tempting dishes: elegant starters under $10 were followed by deli selections for $9 each and entrées featuring surf, turf and fowl on either side of $18.

Dressed far better than we were, our friendly server was a marvel of efficiency, delivering our drinks, taking our orders and answering my inane questions about the restaurant without missing a beat. Our foursome relaxed in the congenial environment, sipping our drinks and comparing notes about this restaurant which was largely undiscovered by our generation. In due time, our friend's two slightly dry green onion cakes ($6) were delivered, exquisitely presented on a bed of baby greens and triggering fond memories of Fringe cuisine. The side salad my wife had intended to replace her dish's fries came instead as an appetizer ($5), tasty but expensive for a small iceberg lettuce party mix.

AS SOON AS the starter plates were swept away, our server returned with our entrées. The dishes were arranged beautifully. As we shared observations and the occasional bite of something delicious, I discovered that dining with another couple means that I hear about twice as many dishes—but it becomes a little awkward to swipe an evaluatory bite "Out of all of the things I complain about," confided one of our guests over her baked salmon ($16), "this fish is not one of them." The advertised mustard dill glaze was so sweet that she thought it to be mango. Her boyfriend paused over his 8 oz. ribeye ($17): "I don't know if this is going to come out right," he began, "but this is the best fat I've ever had on a steak," he grinned. "Undeniably excellent."

SEE PAGE 18





Blue Plate specialist

The wonderful service at the Blue Plate Diner inspires a case of brunch-drunk love

BY IAIN ILICH

To me, the word "diner" always conjures up images of road trips, old movies and the yellowing pages of hackneyed detective novels. Diners line the roads of middle America like cholesterol lines the arteries of their patrons, serving up plate after plate of filling grub to hungry salesmen and tired truckers. But most importantly, they always have a friendly server wandering through the maze of tables, smiling as they offer to top up the bottomless coffee mugs.

The Blue Plate Diner is conveniently located just north of the Bay LRT station, amidst the trendy renovated warehouses on 104 Street. While the outside is quaintly restrained, the inside is a beautiful mishmash of paintings, exposed brickwork and funky retro diner gear (hipster-approved lamps, sugar dispensers, plastic ketchup bottles and old-timey diner-style mugs). My wife and I had shown up for Sunday brunch to find the seats filled with a mix of urban hepcats both young and old, and still-cool family-types, some of whom had brought their well-mannered children along. We were seated at a table for two by the bar, complete with our own strangely-shaped, kitsch-conscious lamp.

Our server—very possibly the best, friendliest server I've had in the past few years—greeted us almost as soon as we arrived. His timing was impeccable, always swooping by

BRUNCH

with the coffeepot to top up my ancient ceramic mug before I'd made it to the bottom. He regularly checked to see if the food was okay, and when he heard my wife and I going over the menu options in French, he switched into French to answer her questions and take our order. *Fantastique!*

The menu had a range of typical breakfast favourites and a few intriguingly odd brunch items. To start things off, I picked a coffee ($2.50, it's a diner... how could I *not* go for a coffee?), while my wife picked an Orangina ($2.75), her new favourite drink. After giving the menu a good look-see, I settled on the Pancake Breakfast ($9.50), an entirely traditional combination of two whole-wheat buttermilk pancakes, a couple of eggs and a choice of ham, bacon, sausage or veggie sausages. (I picked the veggie sausages.) My wife chose one of the more interesting items on the brunch menu, a Florentine Benny ($11.50), which consisted of two poached eggs on toasted sourdough, with spinach, feta and hollandaise sauce.

After our server came back with our drinks, I enjoyed several cups of coffee while waiting for our food to arrive. The coffee was surprisingly good, especially by diner standards, and our server made sure my mug never ran dry.

NOT LONG AFTER ordering, our plates arrived, bearing portions that were neither too large nor too small. Though my wife's helping of potatoes was a bit stingy, the unique flavour of the eggs made up for it. The spinach and feta gave the poached eggs a notable twang, while the sourdough provided a nice bed for the strange mix of ingredients. The taste was far more garlicky than what one would usually expect with breakfast fare, but my wife seemed to like it just fine.

My pancake breakfast looked set to satisfy my inner lumberjack, but as I started to butter my second pancake, I knew that something was wrong. The surface was squishy instead of spongy, causing my knife to tear open the cooked outside of the pancake, exposing the raw interi-

SEE NEXT PAGE

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DOWNTOWN JAZZ

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don berner

Teddy's Grill

Continued from page 16

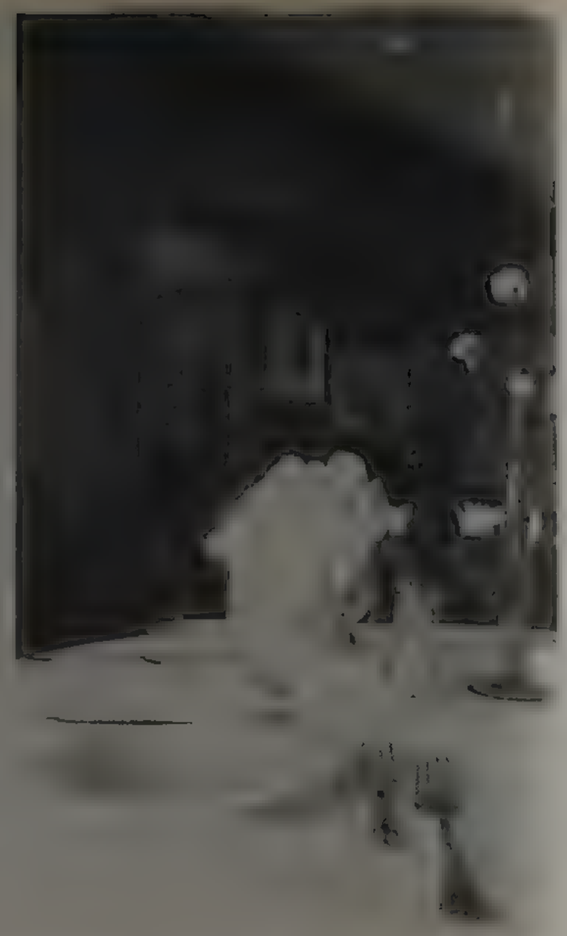
I agreed that the chef had a deft hand with spices. My 6 oz. filet ($17) was seared to seal its tender, juicy delight within, while steamed bok choi and roasted red potatoes were a tasty background. I'm not sure that it was the best steak in the city, but I was certainly not about to send it back. Our server laughed and told us about his standing bet: if any dish is sent back, the chef will take him out to dinner. If a month passes and no dishes are sent back, he'll take the chef out. The chef has never lost.

For value and taste, however, my wife's Western Dip ($9) on a French roll was one of the best I have ever tasted. The beef was thick and tender, the *au jus* perfectly salty and the roll soaked it up without falling apart. Her fries were delicious, though left largely untouched. Nine bucks very well spent.

We all enjoyed coffee as we perused the dessert menu, but our server's mention of pies distracted us from the tortes and cheesecake listed. My wife and I decided to share "flapper pie," and our companions split a lemon meringue (both $4). The pies were quickly delivered to stunned silence: both huge wedges had meringue mounded three times the height of the pie itself. Our guests' tart lemon was very well received, while "flapper pie" turned out to be a light custard filling atop crumbled crust under its heaped meringue. Heavenly!

For a slice of Edmonton's history in a four-star restaurant, $30 each can't be beat. I noticed that the second part of Teddy's guarantee is the best Reuben sandwich in town; I'll be back to take that corned beef challenge another day.

TEDDY'S GRILL
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Blue Plate Diner

Continued from previous page

or. I quickly caught the attention of our server, who, glancing at the mushy, half-buttered pancake on my plate, instantly apologized, took the plate back to the kitchen, and promised another set of hotcakes within five minutes. Sure enough, after only a short wait, a fresh plate arrived, bearing some of the most delicious whole-wheat buttermilk pancakes I've tasted in quite some time. After buttering and coating them with a layer of real, honest-to-goodness maple syrup, they were positively addictive.

And speaking of addictions, my wife requested another Orangina, possibly jealous of all my free coffee refills. While she polished off her second drink, I finished my scrambled eggs (which were very good) and my veggie sausages (which didn't taste quite right). I could be wrong, but the sausages reminded me of the mediocre Yves Veggie Cuisine ones that you can find at most well-stocked supermarkets rather than something more creative.

When the bill came around, the total was somewhere between what I would have expected at a diner and mid-range restaurant. At $29 before tax and tip, it wasn't big-city expensive, but it wasn't small-town cheap, either. While the food was certainly good, the fantastic service was even better. Merci!

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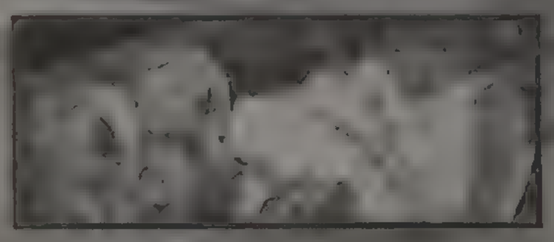


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Tawatinaw

Resort's retro charm rouses our reporter from his hungover haze

By ADAM SMITH



As I wake up, I roll over and exhale an absolutely toxic, dragon booze wind; I am still fully clothed and I can taste smoke. I exhale again and I can smell—or, more accurately, *feel*—the solvent qualities of my own breath. Uggh. I can see where forceful cheers sent full pints of overflowing beer onto my clothes, and worse, I can smell its foul and pungent Black Dog-induced odour. Again, uggh.

I check my pockets and find a couple of remaining bills from the previous evening's Texas Hold 'Em victory. A memory from the night before makes me laugh. I remember making insane yet plausible plans to open an underground poker room with a friend and future business partner. I remember the pocket ladies, those beautiful matching queens that spelled the difference between winning and losing. I remember the prairie fire. I remember that I am scheduled to be at the Tawatinaw Valley Ski Area sometime this morning.

Even as I look out at the brilliant blue of another Alberta winter morning sky, the welcoming sun peaking over the horizon, I still cannot rally the energy for a hard day of riding. But duty calls and I must drag my pathetic body and mind out of bed and gather enough strength to spend a day on the slopes. Fortunately, my associate Zazu is along for the journey. Big and tall, with a face like a little boy and the mind of a hockey loon with a Bachelor of Arts degree, Zazu is the perfect antidote for my sullen mood. We grab some coffee, roll some smokes for the ride and depart.

Tawatinaw is just over an hour north of Edmonton on Highway 2. The hill was created in 1967, when the Government of Canada (or le Gouvernement du Canada) in celebration of the Canada's 100th birthday, was in a notably generous grant-giving mood.

Set on a backdrop of scenic, dilapidated barns and big red farmhouses, blended with some more unsightly broken down mid-'80s beaters resting on blocks and makeshift trailer homes, Tawatinaw reminds me of some forgotten place. Even the old-fashioned, modest country folks visiting for a day of skiing or snowboarding seem like they were removed from sometime around 1983, when Kentucky Fried Chicken was still proud to call itself Kentucky Fried Chicken. Yup, the good old days, when liquor was still in the public sector.

PRIME SPOT

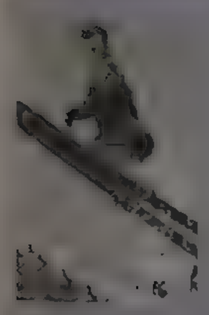
THE HILL STANDS more than 300 feet high and is blanketed with patches of nice old spruce and poplar. The 24 runs are fed by a pair of T-bars that carry skiers to the top of the valley, where you can look out from the west-facing slopes over the flat, rolling fields of wheat, grass and small spruce forests; a sharp contrast to the skiers in the foreground.

Upon arrival, we meet briefly with the hill's manager, who speaks with pride of the superpipe competition recently held at the valley. The hill has definitely put significant focus on the development of their terrain park facilities, which include a competition-size halfpipe, an impressive array of rails and little kickers and a few big launches. Much as I would like to ride my board and try some nifty moves, something in my mind rebels and I decide to strap on a pair of skis for the first time since I was 10 years old. It's obvious that I'm not nearly as comfortable a skier as I remember being, and though Zazu and I cause some heads to turn, our manly appeal is definitely not the reason. I count a combined two dozen spread-eagles throughout the course of this sunny day, and we look pretty pathetic whenever we were out of the aerial spread-legged position too.

Our bodies give out hours before our minds, so we head to the lodge, a comfortable, casual spot with an impressive potbelly wood stove and a cafeteria set-up that dishes up a decent menu of small-town hockey rink fare: greasy dogs, chili, fountain pop, chocolate bars and tortilla chips with that sick but tasty processed cheese dip. So good it will make you phat

Being so close to Edmonton, and with a modest lift fee of $19, Tawatinaw is definitely a decent place to learn to snowboard, ski or just get your legs back. It's also a killer place to burn away a hangover or pack a mickey for the dry lounge and strap on a buzz while you slide down the quiet slopes.





ski tips

By COLIN CATHREA

Quick like a bunny

I used to follow my coach wherever he went. It was part of a game called Jackrabbit (I have no idea why) and it went like this: follow the guy ahead of you, come hell or highwater. Skiing like this can be a little dangerous, but it adds a dimension to training that you won't forget.

You can do this lesson on most any hill, but stay off the extreme steeps since falling on your buddy's head is not part of the plan. Pick adventurous routes that include jumps, terrain parks, trees and trails. This follow-the-leader game will have beneficial effects on your technique. For one, you will venture into terrain you might normally avoid. Now, obviously, unless you have some devious ulterior motives, you won't take a beginner over a 20-foot cliff—you need to trust your Jackrabbit buddy.

You'll also find that your skiing will become more agile as you keep your eyes trained on the guy in front of you, the terrain, obstacles and hazards.

Sometimes we tend to overthink things and wind up screwing up our technique more than helping it. I remember trying to teach some kids about changing edges, and after a lengthy description, the glazed look on their faces told me I wasn't getting through to them. So I grabbed a beach ball from the day care and rolled it down the hill. I told the kids to chase it and play soccer. The next thing they knew, they were changing edges back and forth over and over again in one run and they never even thought about it!

That's what Jackrabbit can do for your fears and agility. So find someone with a similar ability level as you and follow them. It's great fun.

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Frozen pedals

Why don't more people succumb to the joys of wintertime bicycling?

BY JOSEPH SIMONS

Saturday morning I went to the service department at Western Cycle. I was looking for parts for my bicycle, hoping to fix the problem myself, but Cory the mechanic said he could fix it in a jiffy. My main gears had to be replaced, but it would cost only 16 bucks. How unlike two years ago when my car's transmission failed and the repair cost $2,000. Ten minutes later, Cory had replaced the rear sprockets, the bicycle equivalent to a car transmission. And that bill for 16 bucks is all I've spent on this bike in two years of daily use. No insurance. No license fees. No parking fees. No depreciation.

But cheap transportation isn't the only reason I ride.

At school, the students don't understand. I come in covered with frost and their eyes grow huge with disbelief.

"Don't you have a car?" they ask.

"Sure," I repeat every day. Why would anyone ride a bike the five kilometres from the Stadium to Westmount at -33°C? I point to my heart. Today's kids, for all their extreme sports, are adapted to a car culture. Chauffeured to minor and often not-so-distant functions, they've learned a bike is not cool as a serious mode of transportation. Unless ramps and flips are involved, bicycle culture is old-fashioned, alien.

But for exercise you can't beat biking. I've ridden through 12 winters now. I'm on my second "commuter"-style bike, having completely worn out the first one a couple of years back. Last year, the doctor told me that my heart was "in good shape for a man of any age."

I was 48.

What better news for someone who in other respects could be classified as a couch potato? I eat what I want, and as much as I want, with the unshakable confidence that my next week of 10-kilometre days will melt away the calories. Why drive to a fitness centre?

In my daily trek along 111 Ave, I notice lots of bikes nowadays. In fact, I notice more bicyclists than pedestrians. Most of us pedal carefully and illegally on the sidewalks. According to *Walters Forensic*, there are nine million bikes in Canada. Most are put up for the winter, and some never see daylight, but a whopping two million bikes are used weekly. Bicycle use is up about 300 per cent since the 1970s across North America. That's good news for many hearts, and a boon to our healthcare system. Moreover, since the only time bikes consume fossil fuels is during the initial construction process, they're good for the planet's health too.

OPINION

IT'S HARD TO IMAGINE cyclists having any detractors, but they do. Last November, for instance, *Edmonton Sun* columnist Kerry Diotte unburdened himself about bicyclists. I admit some of us are dangerous. Some are rude too, and as reckless as any car driver. Diotte called for the banning of bikes from major routes, claiming we'd "still have lots of places to ride."

Really? Oh, that's right! On my way to work there *is* a bike route. I can take it south on my way home for about two blocks before my route and the bike route part company. Northbound cyclists, however, must ride in the traffic. What's the point of bicycle routes that don't get you where you need to go?

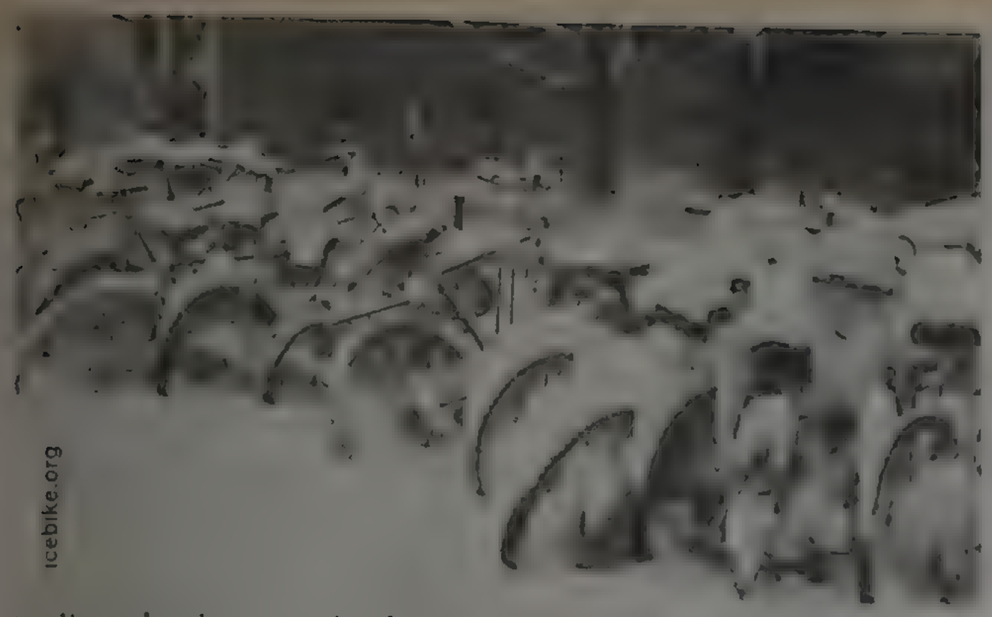
I've had people yell at me to get on the road. Their view: a bike is a vehicle. A bike weighs 10 kilograms, a car 1,000. Have you ever walked on the road between the traffic and the gutter? You'd be crazy to try, yet these geniuses, backed by the government, want all bicyclists to do exactly this, most of us pedaling along at a moderate 10 km/h while cars whiz past, inches away, at 40-60-80 km/h. One driver error and who goes to the hospital? The bicyclist. We all need to acknowledge that a bike is no more a vehicle than a skateboard is.

As far as bicycle safety goes, the problem can't be solved by mandating helmets and making people walk their bikes at crosswalks. I don't know how many times I've nearly been run down by wild-eyed drivers who let neither bikers nor pedestrians onto the crosswalk. Apparently walk signs and green lights mean nothing when you're late for morning coffee.

Three years ago a car hit me on the crosswalk. The car swerved to avoid an expensive luxury sedan that had shot out of the Royal Alex parking lot against a red light. This august citizen fled the scene with only a glance at the chaos he'd caused.

Yes, by all means, Kerry, let's ban all bikes from major routes. This can't happen fast enough for those of us who've encountered car bumpers. But let's also widen all sidewalks to six or eight feet and paint a yellow line down the middle. Pedestrians, I've noticed, walk to the right of cen-

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tre lines, leaving a passing lane to their left. Along with bikers, the wheelchair crowd would appreciate the extra room in which to maneuver. They would also not complain if the city cleared the snow off existing sidewalks a little quicker than four days after a big drop, if at all. One centimetre of snow is easy to push through, but six is impossible. (By the way, is a wheelchair a vehicle? It has four wheels, and is surprisingly heavy. Nobody tells these folks to hit the road; we all know that wouldn't be safe. Yet the moment kids become adults, they break the law if they ride on their old, safe, familiar sidewalks.)

BUT LET ME RETURN to the advantages of riding, even in winter. Biking is not just about saving money, and not strictly an attempt to save an asthmatic planet either. How wonderful it feels to get out when the stars are still flickering, the eastern sky turning blue. The moon hangs in the western sky and my breath hangs in clouds. Smoke stands over each chimney, white from streetlights. There's magic in those mornings on my bike. The privilege of being alive and moving in an alive and moving world is something I seldom perceive from inside a car.

It's a joyous feeling, and more than a little mystical. Each day I ready my bike for the next day's journey. Each morning I dress myself for the weather. As I ride, I evaluate the dangers of monster cars and trucks jammed up and growling nearby. It takes half an hour to get to work, and I don't hurry. On the way, I have time to ponder previous generations who traveled at a different pace, among different dangers. I am courteous to fellow travelers. I want to be. We who see each other every day at the same place have time to smile and recognize each other. All of us on the sidewalk have chosen the slower way, a way that puts us in touch with the morning. Maybe you should join us. ◆







The EASYRIDER Condition Report

LOCAL

Rabbit Hill - 60cm base, all lifts and runs open.
Snow Valley - 60cm base, all lifts and runs open.

ALBERTA

Castle Mtn - 40-181cm base, all lifts and 30 runs open.
Can. Olympic Park - 90cm base, all lifts open.
Lake Louise - 164cm base, 10 lifts, 109 runs and new high speed gondola open.
Marmot Basin - 110-130cm base, all main lifts and 84 runs open.
Mt. Norquay - 135-185cm base, 5 lifts, 28 runs, and half pipe open.
Nakiska - 55 - 106cm base, 5 lifts and 28 runs open.
Pass Powderkeg - 80cm base, upper and lower t-bars + handle tow open.
Sunshine - 153cm base, 12 lifts and 107 runs
Tawatinaw - excellent conditions, machine groomed daily.

B.C.

Apex - 112cm base, 3 lifts and 61 runs open.
Big White - 177cm base, 15 lifts and 111 runs open.
Fernie - 180cm base, 10 lifts and 103 runs open.
Fairmont - 100% of terrain open, excellent conditions.
Kicking Horse - 151cm base, 100% of terrain open.
Kimberley - 73cm base, 6 lifts and 103 runs open, watch for natural hazards.
Mt. Washington - Closed until further notice.
Panorama - 39cm base, 9 lifts and 90 runs open, some front side runs closed.
Powder King - 150 - 420cm base, 2 lifts and 24 runs open.
Powder Springs - 100-200cm base, 100% of terrain open.
Red Mtn - 140cm base.
Silver Star - 178cm base, 10 lifts and 97 runs open.
Sun Peaks - 130cm base, 11 lifts and 110 runs open.
Whistler Blackcomb - 132cm base.
Whitewater - 179cm base, spring conditions.

USA

Big Mtn - 30-160cm base, 8 lifts and 84 runs open, watch for unmarked hazards.
Big Sky - 107-165cm base, 100% of terrain open.
Crystal Mtn - 142cm base, 45 runs and 5 lifts open.
49 Degrees - 25 - 115cm base, low snow conditions w/ thin patches.
Great Divide Ski Area - 30 - 50cm base.
Lookout Pass - 57 - 120cm base, 80% of terrain open.
Mt. Spokane - Closed. Stay tuned for re-opening hours of operation.
Schweitzer Mtn - 23 - 145cm base, early season conditions exist.
Silver Mtn - 52 - 105cm base, 6 lifts and 46 runs open
Sun Valley - 107-152cm base.

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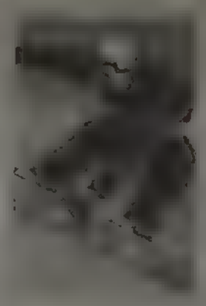
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board tips

BY JAMES RADKE

Don't fight the powder

If you've been riding on packed snow for any length of time, you probably feel noticeably more comfortable riding your edges than a flat board. It takes only a few of those high-speed edge catches and... well, what happens next is not fit to print. Powder makes snowboarding unbelievably easy. With no edges to catch and no ice, you seem to float effortlessly over the snow, pulled by the natural force of gravity.

However, when you head out and ride powder you need to realize that you're not riding *on* the snow anymore but *in* it. Therefore, to avoid being launched into a sea of snow, you need to learn to use your board as a flotation device. That's why in powder, snowboarders must abandon what they know about using their edges on hard snow and concentrate on keeping the board flat enough to float on the snow instead of cut through the soft stuff to what's underneath. Picture a flat rock skipping across the water—thrown with enough force behind it and angled in such a way that its flat side contacts the water, the rock will skip daintily across the water's surface. But if that same rock lands on its edge first, it will quickly sink.

To introduce yourself to powder boarding, find a green slope with enough fluff to allow you to point the board downhill without gaining too much speed. Try a straight run through the snow and concentrate on experiencing the smooth glide of the board as it floats atop the soft stuff. You may have trouble balancing at first and want to tip the board on edge to return to the movements you're most comfortable with. Resist that urge! Instead, just make the movements that are necessary to remain balanced and upright. Believe me, once you get a taste of this floating sensation, you'll be hooked.

After you become comfortable with the straight glide and flat-board feel, you will need to learn to turn in the powder, a technique that differs significantly from turning on packed snow. Tip the board very slightly either to the toe or heel side and notice how the snow deflects the snowboard into a new direction. This turn may feel strange at first because of the ease and smoothness of the way the board moves in the snow. But keep with it—experiment with both toeside and heelside turns on this gentle slope to gain confidence and further develop your understanding of how the board reacts in powder. You'll soon notice the braking effect of soft snow, especially when you try to carry a turn across the hill and sink instead.

Once you grow accustomed to the feel of floating and turning in the powder, you're ready to tackle some steeper terrain. Gradually introduce yourself to more difficult slopes bathed in soft, deep snow, which you may find less daunting than hard pack steeps. With a little practice, you will come to love the nearly surreal feeling that makes powder hounds restless when the light and white begins to fall. Now just pray for some snow.



fall lines

BY HART GOLBECK

Jumbo fever

Another hurdle has been passed and the dream of Jumbo Glacier Resort has moved one step closer to being realized. Jumbo Glacier, located 35 kilometres beyond Panorama Resort, has endured a nine-year environmental review and now, only the approval of a master plan awaits the final penstrokes. While Europe boasts nearly 90 year-round lifts, North America currently only has two. When Jumbo opens, it'll be the third—and it'll boast the highest vertical lift on the continent. Usually this height can only be reached by helicopter and hiking, but Jumbo's lifts will carry snow enthusiasts to the top. Initial development calls for a gondola, three glacier T-bars and two chair lifts. Housing development plans include hotels with more than 6,000 beds. Project management for this undertaking is Pheidias, who currently manages Kicking Horse and Crystal Mountain resorts.

Snowboard tragedy

A 14-year-old snowboarder died in an accident at Jackson Hole Resort on Saturday while practicing for an upcoming competition. The youngster launched himself off a jump in the terrain park and after flying through the air for 20 metres, he landed heavily on his chest. Ski patrollers immediately performed CPR, but were unable to revive him. (Later, it was learned that the awkward landing had torn his aorta.) Unfortunately this is a risk of the sport and just another reminder to stay safe and use good judgment when tackling the slopes.

Getting off on the long foot

In Ottawa last week, 100 cross-country skiers set a new world record for the most skiers to travel on a single pair of skis. The skis were 100 metres long and once all the participants were strapped in, they co-ordinated a 100-metre glide to the finish line.



Folk and Stagger

Victoria's Leeroy Stagger joins up with Danny Michel to build a *Beautiful House*

BY STEVEN SANDOR

Leeroy Stagger's goal is to be recognized for his ability to write great, gritty country music—but he won't be offended if you happen to notice his knack for great pop melodies and rock-out guitar riffs instead.

Stagger's brand-new album, *Beautiful House*, sees the Victoria-based songwriter continually changing gears, from the Replacements-esque rock of "Sweet Amphetamine" to the down-home country twangs of the album's title track. And he doesn't mind if he's called a musical schizophrenic. "Really, the songs evolve later in the process," says Stagger on the morning of the second day of a tour that will take him across Canada and then to the SXSW Festival in Austin, Texas, where he'll get the chance to show off his talents to an American audience and label scouts. "Really, my goal is to make the perfect alt-country record. A lot of those influences have been very important to me, and I think a lot of those come through."

Indeed, even most of his favourite country artists, from Ryan Adams to Steve Earle, have split musical personalities: Adams made waves when he released *Rock N Roll*, his answer to a record label that felt his folksy side was getting too far away from the mainstream. And Earle? Well.... "Take a look at Steve Earle—I am just amazed by him," Stagger says. "He can change from songs that are real country, alt-country, and then move to a song that is almost punk rock. He has multiple personalities in his music. I think that's a good thing."

Beautiful House, Stagger's second full-length effort (2004's *Dear Love* earned him rave reviews across the country and helped get the hype machine going) was produced by Torontonian songwriter and soundboard twiddler Danny Michel, who was nominated for a Best New Artist Juno in 2004 and whose recent collection of David Bowie covers, *Loving the Alien*, turned heads from British Columbia to Newfoundland. Stagger is a big fan of Michel, so he was a little awestruck when he actually got the chance to stay in his home and watch how Michel tore apart and rebuilt his songs.

PREVUE COUNTRY

"It was very weird," Stagger says. "I just went back and listened to the demos and I am amazed how different they sound than the final outcome. The demos had a cool '70s rock vibe to all of them. But he just breaks down everything and helps build it up again; and his way is to make everything sound polished. It's definitely a lot more polished than something I would do on my own."

BUT *BEAUTIFUL HOUSE* ISN'T the only thing that has been taking up Stagger's time. While back home on Salt Spring Island, he took time to write a very different series of songs; whereas most of the music on *Beautiful House* is intensely personal and emotional, the stuff from the Salt Spring Island sessions is very political. "I never thought I'd do music with political undertones," he says. "But now, I think politics and music, they mix perfectly. It makes perfect sense, especially in these times, to write music that talks about these things. I'm not sure what I will do with it; I might put it out, or keep working on it; it may become the next album. But right now my focus has got to be on *Beautiful House*. That's what I am excited about."

Even though Stagger's label, Vancouver's Boompa Records, and most of his first-time listeners assume that he's from Vancouver when they find out he's a British Columbian, Stagger doesn't yet see a time when he will leave the Island for the bright lights off the mainland. "I really was just thinking to myself about the Hot Hot Heat situation, where everyone refers to them as a Vancouver band, even though they are from Victoria," he says. "I am still living in Victoria, though half of my band is from Vancouver. Really, the city collectively offers enough to support me. I don't know. If I moved, it would be out of sheer boredom. The scene in Victoria isn't enough, but the city itself offers enough to keep me there."

But if Victoria continues to produce hyped-up musicians like Stagger, it won't be seen as B.C.'s "other" city—at least when it comes to music—for much longer. ⓥ

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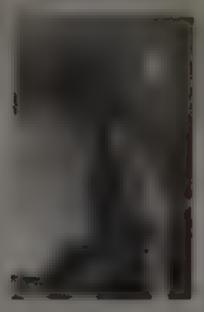
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music notes

BY PHIL DUPERRON AND ROSS MOROZ

Amateur status

The Dilettantes • With the James Murdoch Band and Star Collector • Powerplant • Sat, Feb 26 Okay, so a nerd, a jock and a punk walk into a bar.... Surprisingly, this is not the setup for a cheesy joke but the lineup of Edmonton pop group the Dilettantes. And while their quirkily divergent identities may seem almost too complementary to be anything other than the product of a slick boy-band production team, the band was brought together by decidedly less sinister forces than some Lou Pearlman-esque corporate weasel.

"Our wives all knew each other and somehow they got us all together," reports Dilettante bassist and token nerd Geoff Gooding, a research scientist by trade. Gooding has been playing with guitarist/jock Howie Draper (who coaches the undefeated University of Alberta Pandas hockey team by day) and punk drummer Wayne Arthurson (who spent the early '90s in a punk outfit called Smakl) since he came to the Great White North from Texas three years ago. ("Texas was too hot," says Gooding. "I'd take 40 below over 40 above any day.") Since then, the Dilettantes have crafted a sound that Gooding somewhat cryptically describes as "power-pop with a little bit of a prairie-prog-post-punk influence.

"The prog thing is kind of my influence," he continues. "Howie's more of a pop guy, and Wayne is our token punk. We all have our roles."

These days, the thirtysomething musicians have found other, more traditional roles—father, husband, etc.—taking precedence over jamming in the garage, although Gooding says the group still finds more than enough time to rock out. "We all wish we had a little more time to devote to this," he says. "Between kids and jobs and wives we only get together to practice once or twice a week. We all enjoy it, and if we can manage to get vacations at the same time I'd love to do a bit of a tour, but for now we're all just happy to be playing."

When asked what their wives and kids think of the racket emanating from the basement, Gooding is pleased to convey his family's unqualified enthusiasm—well, his kids', anyway. "Our kids are probably our biggest fans," he laughs. "Our wives are okay with it—they put up with us anyway." Perhaps the Dilettantes

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should try writing some songs for their wives? "We try to limit ourselves to writing songs about our own wives, not each other's wives," Gooding deadpans. "We don't want to step on each other's toes." (RM)

Bomp and circumstance

Bob Cook and the UnHerd-Of (CD release) • With Leeroy Stagger and the Sinking Hearts and Abe Wells • Sidetrack Café • Fri, Feb 25 After moving to River City from Vancouver a couple years ago, Bob Cook and the new and improved UnHerd-Of band have been moving and shaking the Alberta scene. With their jovial, upbeat style of folk music, which they've dubbed bomp 'n' roll, Bob Cook and the boys have been winning over bars and festivals alike all across the western plains.

And with the release of their new album, *Forget What You've Herd*, people will be able to take the magic home with them at the end of the night. Even though several of the songs appeared on the six discs he put out himself while on the coast, this time around Cook says he's taking a more professional approach to getting his music out there. "They haven't really seen the light of day anyway," he says, "so we made them nice and slick and all that good stuff. Of course, we're a lot tighter and the sound is a lot more polished than it ever was with my old band."

The way Cook figures things, the time is right for UnHerd-Of, whose sound follows the template of versatile and fun-loving jam bands like the Grateful Dead, are ripe to take on the world—or at least our little corner of it. "[The Dead] could play anywhere, anyhow to anybody and just play for an hour or go all night—it didn't really make a difference—and we've got a lot of that going on," he says. "That's the kind of model I like to take. We just take a road show with us wherever we go. It's great; you meet great people no matter where you go and as long as you make that connection, it doesn't really matter who it's with."

Aside from facilitating connections, Cook's music has always been about defying convention and getting people to do their own thing in life. "The original concept of the UnHerd-Of was exactly that—not of the herd—and to really promote some alternative things," he says. "Consciousness as well as ideas and politics—all of those things combined was the original ideal, to integrate that with the music. It's just a lot of fun, light-hearted music that hopefully pokes the brain a little bit, but also lifts it up a little bit too.

"You realize that what you listen to is so much a part of who you are; it really becomes your food. So I definitely try to design it as a nutritious snack." (PD)

Twice bitten

Twin Fangs • With DJ Penny Tentiary • Black Dog • Mon, Feb 28 So there's this really cool band, but there's only people in it for some reason, and they're a boy and a girl, and the boy plays guitar and the girl plays drums and there's no bass player and I think the boy and the girl are dating or something.



Ike Turner and the Kings of Rhythm • Sidetrack Café • Thu, Feb 17 • reVUE

Whether your thing is killer R&B or deeply icky, both were in abundant supply last week at the Track. While Ike Turner looked like he'd pulled himself from the violent past his accolades tend to take, the young-looking Ike Turner alone as he rolled onto the stage unfortunately much more seem to suggest he's more likely living on reputation instead. Still, without the piece-de-resistance that was Tina, Ike's band showed why they've been rocking the house down for the past 50 years. The music was tight, even if the songs have aged as well as the man himself. (PD)

If that description makes you think of a certain primary-colour-loving, Detroit-based garage-rock duo, you're probably not alone—apparently comparisons to Mr. and Mrs. White have dogged Edmonton rock duo Twin Fangs ever since their inception, although the Fangs are somewhat puzzled by the association.

"We don't really sound like the White Stripes; there's not an ounce of the blues in our music," contends Fangs guitarist Paul James Coutts. "It's sort of like if every time you saw a band made up of four guys you said, 'Hey, there's Led Zeppelin.' I mean, before the White Stripes there were the Inbreds and other two-piece bands that no one really paid attention to. It's never been a big issue for us."

Coutts points to other local duos like Whitey Houston and the Vertical Struts as proof that two-piece rock outfits are capable of exploring sonic landscapes every bit as diverse as much larger bands. "It's cool," Coutts says, "because there've been shows where all three of us were on the bill and you can sit there and hear the difference. Even though we have a similar format, we're really different bands."

While the band has established a solid reputation here in the capital city, the rest of western Canada has yet to be introduced to the Fangs, something the band hopes to rectify with an extensive tour this spring. "This is our first big jaunt out of town," says Coutts. "Touring is nice because you can work a vacation into it. The music is almost secondary to the getting-out-of-town-part. Everything fits in Penny's '68 Valiant, so we usually just take that to shows." This time, though, the Fangs plan on purchasing a van before the trip.

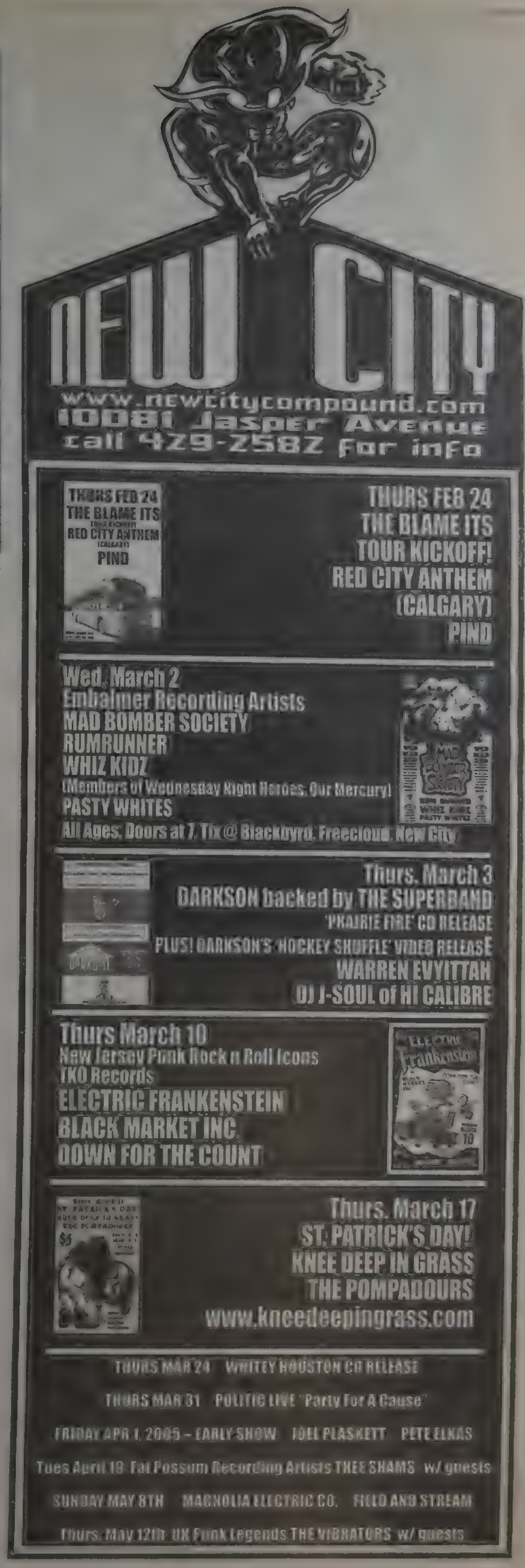
While the Fangs are unembarrassed about their romantic entanglements, Coutts says he and Tentiary's relationship doesn't really have much of a bearing on the band. "When we get up onstage, we're just a band that happens to know each other really well," Coutts explains. He exposes his sensitive side ever so briefly, however, when asked about the somewhat strange proliferation of cool girls named Penny in Edmonton. "Yeah I guess there's a lot of Pennies," he admits, "but there's only one *Penny*, man." (RM)

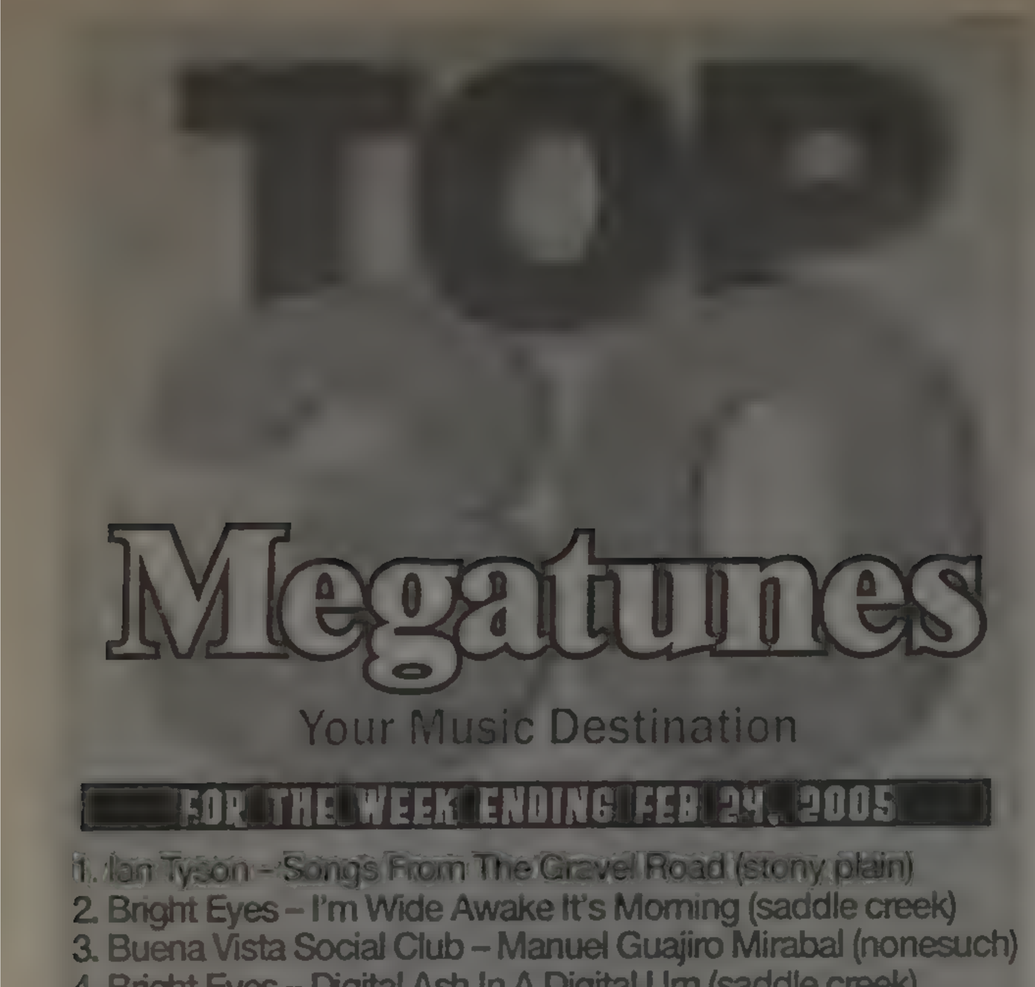
Vicious Circle

Circle the Wagons • With Mooseknuckle and Dry Fisted • Seedy's • Fri, Feb 25 Having successfully fused the power of metal and the fury of punk, Circle the Wagons have finally escaped their Nelson, B.C. home and are lumbering our way. And while singer/guitarist Mike Maggot says the trio is suffering from the nasty cold virus they keep giving to each other by making out in the van to keep warm while crossing the mountains, they're not going to let it stand in the way of their progress.

Having come through town before while touring with the likes of Nomeansno and D.O.A., Circle the Wagons decided to fly solo this time around. "It's time to cut the umbilical cord and see how we do on our own," says Maggot. Up until now, the band has been locked away trying to finish a full-length disc in its secret recording lair, You Make Me Want to Vomit Blood Studios. "It's got pretty good equipment," Maggot says, "so we want to develop it into a bit more of a pro situation. We've already recorded [fellow Nelson punks] Ten String Panelbox, so we're just working out all the bugs. It's all digital, so it's pretty confusing to a retard like me, but you learn pretty quick."

Even though Maggot bought his first computer just two years ago (allegedly for the express purpose of downloading porn), he quickly discovered the joys of the non-sex-related powers of the internet. "I think that computers have certainly made it so any band anywhere can instantly be available on the global music scene," he says, "so a band can tour without having any record label of any sort. It's just a matter of getting it out there and getting noticed. It's starting to open up. I think rock music and punk and metal are starting to really come back into style; it seems it's more available, and people are starting to be not as interested in canned disco." (PD)





TOP

Megatunes

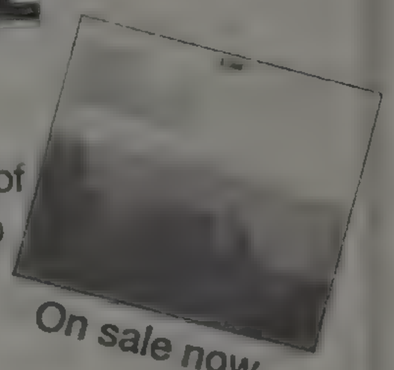
Your Music Destination

FOR THE WEEK ENDING FEB 24, 2005

1. Ian Tyson – Songs From The Gravel Road (stony plain)
2. Bright Eyes – I'm Wide Awake It's Morning (saddle creek)
3. Buena Vista Social Club – Manuel Guajiro Mirabal (nonesuch)
4. Bright Eyes – Digital Ash In A Digital Urn (saddle creek)
5. Storyboard – Storyboard (sbmusic)
6. And You'll Know Us By The Trail Of Dead – Worlds Apart (interscope)
7. LCD Soundsystem – LCD Soundsystem (dfa)
8. Beautiful Joe – Cover Up (indelible)
9. The Chemical Brothers – Push The Button (virgin)
10. John Guliak & The Lougan Brothers – 7 Stories & 13 Songs (mint)
11. Neko Case – The Tigers Have Spoken (mint)
12. Mf Doom – MM...Food (rhymesayers)
13. Stars – Set Yourself On Fire (arts & crafts)
14. Kings Of Leon – Aha Shake Heartbreak (rca)
15. Tony Joe White – The Heroines (sanctuary)
16. Billy Cowsell – Live From The Crystal Ballroom (indelible)
17. Andrea Revel – City Song (andrea revel)
18. Black Mountain – Black Mountain (scratch)
19. Arcade Fire – Funeral (merge)
20. Madeleine Peyroux – Careless Love (rounder)
21. Crooked Fingers – Dignity & Shame (merge)
22. Colleen Brown – A Peculiar Thing (colleen brown)
23. Maria Dunn – We Were Good People (festival)
24. Marianne Faithful – Before The Poison (anti)
25. Lou Barlow – Emoh (merge)
26. Por Nada – A Huge Granite Structure Fell Out Of The Sky (por nada)
27. Five O' Clock Charlie – S/T (five o'clock Charlie)
28. Tom Waits – Real Gone (anti)
29. The Fiery Furnaces – EP (rough trade)
30. K.D. Lang – Hymns Of The 49th Parallel (nonesuch)

This Saint Day 3pm
The Fake Cops & Chad Vangaalen

JOSH ROUSE
NASHVILLE



With slick production and some of his most catchiest songwriting to date Josh Rouse has triumphed again with Nashville.

On sale now.

10355 Whyte Ave. Shop online at megatunes.com 434-6342



MUSIC WEEKLY

YOUR GUIDE TO LIVE MUSIC IN EDMONTON

Fax your free listings to 426-2889 or e-mail to Glenys at listings@vueweekly.com Deadline is Friday at 3pm

THU LIVE MUSIC

ATLANTIC TRAP AND GRILL Jimmy Whiffen

BACKSTAGE TAP AND GRILL Open stage jam; 8pm-midnight

CARGO AND JAMES TEA SHOPPE Open stage hosted by Ron Taylor; 7:30-10pm

CASINO YELLOWHEAD Stars Tonight (tribute show)

CEILI'S East Coast Thursday nights: Screech; 9pm

CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude; 6-10pm

DRUID (SOUTH) Indecision

DUSTER'S PUB Jam hosted by Brian Petch

FOUR ROOMS Don Berner

GRINDER All star blues jam hosted by Rusty Reed; 9pm-midnight

J.J.'S Time Circus (rock)

J AND R BAR AND GRILL Open stage with the Poster Boys (pop/rock/blues); 8:30pm-12:30am

KROBAR Sinclair, Six Gun; 9pm

NEW CITY LIBIDO LOUNGE The Blame It's, Red City Anthem, Pind

SIDETRACK CAFÉ Bocephus King, Lovertine; 8pm; $8 (door)

URBAN LOUNGE Ozzy Ozmunds; no cover

VICTORY LOUNGE Matthew Dear, DJ Marquez el Prodan; 9pm; $17.50; tickets available at Blackbyrd, Listen, Victory

WINSPEAR CENTRE Steve Earle and the Dukes, Allison Moorer

DJS

ARMOURY Vintage Thursdays: retro rock, dance and old school hip hop

BACKROOM VODKA BAR Animation Station: Trip hop, drum 'n' bass with MC Deadly, Gundam, Dale Force

BILLY BOB'S LOUNGE Escapack Entertainment

BLACK DOG FREEHOUSE Thump: intronica with the DDK Soundsystem

BUDDY'S NIGHTCLUB DJ Squiggles

ESCAPE ULTRA LOUNGE Thursday Ladies Night: Top 40, R&B, retro with Urban Metropolis

FILTHY McNASTY'S Punk Rock Bingo with DJ S.W.A.G.

GAS PUMP Ladies Nite: Top 40/dance with DJ Chnstian

GUILTY MARTINI DJ Jeff

LONGRIDERS Hot Latin Nights; free dance lessons 8-9:30pm

NEW CITY SUBURBS Progress: electro/new wave with DJ Miss Mannered and guests; no minors

POWER PLANT Ship Night for resident students

RED STAR Underground Hip Hop Night: with DJ Mumps, DJ Dusty Crates

RENDEZVOUS Metal Night with DJ McNasty

THE ROOST Rotating shows: Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; $1 (member)/$4 (non-member)

SAVOY Funk and downtempo with Ben Jamin

SEEDY'S DJ night

STANDARD Sasha; 8pm (door); $20 (adv); tickets available at TicketMaster, Foosh, Colourblind, Underground WEM

STOLLI'S ON WHYTE Top 40 dance, R&B

VELVET LOUNGE Urban Substance: hip hop/R&B end of exams jam with Spincycle, Invinceable, J-Money, Sean B

VICTORY LOUNGE NRMLS WLCM: Electro synth pop hip hop with DJ Nik7 and guests; 9pm

WUNDERBAR HOF BRAUHAUS DJs Wunderbar Hofbrauhaus: Punk with Robin Schroffel

FRI LIVE MUSIC

ALLEGRO ITALIAN KITCHEN Terry Jorden (jazz piano); 7-10pm

ATLANTIC TRAP AND GRILL Jimmy Whiffen

BLUE CHAIR CAFÉ Steve Pineo; 8:30pm; $10

BO'S BAR & GRILL Billy the Kidd; no cover

CASINO EDMONTON Looker (pop/rock)

CASINO YELLOWHEAD Stars Tonight (tribute show)

CEILI'S The Kick It Bros; 9pm

FOUR ROOMS Don Berner

J.J.'S Time Circus (rock/funk)

JEFFREYS CAFÉ AND WINE BAR Jim Tigner Trio (jazz); 7:30 pm, $5

KINGSKNIGHT PUB SIN; $4 (after 8pm)

NEWCASTLE PUB The Flying Crawdads

RATTLESNAKE SALOON Charlie Major, Randy J. Martin; $15 (adv)/420 (day of); tickets available at TicketMaster, Rattlesnake

RED'S The 2 Live Crew Experience, Politic Live, Darksun Tnbe; no minors; 7pm (door), 9pm (show); $14.95 (adv)

ROSEBOWL Mr. Lucky (blues/roots); 9:30pm-1:30am; no cover

ST. BASIL'S CULTURAL CENTRE Tom Phillips and friends (Merle Haggard tribute); 8pm; $15 (adv)/$17 (door); tickets available at TIX on the Square, Southside Sound

SEEDY'S Circle the Wagons, Mooseknuckle, Dry Fisted; $8

SIDETRACK CAFÉ Leeroy Stagger (CD release party), Bob Cook and UnHerd-Of (CD release party), Abe Wells; 8pm; $7 (door)

TAPHOUSE Duane Sparks Project with guest Cupcake; 9:30pm; $4 (door)

UNION HALL Holly Woods, Toronto; no minors; 9pm (door), 10pm (show); $5 (door)

URBAN LOUNGE Ozzy Ozmunds; $5

WOODCROFT HALL Uptown Folk Club open stage; 7pm; free (member)/$5 (non-member)

YARDBIRD SUITE Doug Riley Quartet; 8pm (door), 9pm (show); $18 (member)/$22 (guest); tickets available at TicketMaster

CLASSICAL

WINSPEAR CENTRE The Masters: Edmonton Symphony Orchestra, Kazuyoshi Akiyama (conductor), featuring Lynn Harrell and Colin Ryan (cello); 8pm; $21-$56

DJS

ARMOURY Fishbone Fridays: Top 40 downstairs/retro 80 upstairs

BOOTS Retro Disco: retro dance

BUDDY'S NIGHTCLUB Dance party with DJ Alvaro

DECADANCE Ladies Night: Deep sexy funky beats with DJ Smoov and guests; no cover

DEWEY'S LOUNGE Outrageous Fridays: Hip-hop/urban with Jsmilz

ESCAPE ULTRA LOUNGE With Urban Metropolis

GAS PUMP Top 40/dance with DJ Christian

HALO Mod Club: '60s with DJ Blue Jay, DJ Trav VD; $5

NEW CITY LIBIDO LOUNGE La Trasheteria Fridays: Hipster, trash, yipsy-core, dogbeat, hair hop, nuke juke with La Trasheteria: Man Chester, The Molester, Miss Mannered; 8pm (door); no cover before 9:30pm

ONE ON WHYTE Retro, top 40, R&B with DJ Crownroyal

POWER PLANT Crush On: Top 40 with DJ Redpoint

RATT Immediate Gratification Fridays: with DJ Kung Fu Grip

THE ROOST Upstairs: Euro Blitz: best new European music with DJ Outtawak **Downstairs:** DJ Jazzy; $4 (member)/$6 (non-member)

SAVOY DJ Busy B; no cover

STANDARD Adam and Eve Fridays: Top 40

STONEHOUSE PUB Top 40 with DJ Chad

VICTORY LOUNGE Vindictive Metal Fridays

SAT LIVE MUSIC

ATLANTIC TRAP AND GRILL Jimmy Whiffen

BELLA BEANS COFFEE CAFÉ Acoustic open stage; 7-10pm

BLACK DOG FREEHOUSE Hair of the Dog: Carrie Horachek and Daisy Blue Groff; 4-6pm; no cover

CASINO EDMONTON Looker (pop/rock)

CASINO YELLOWHEAD Stars Tonight (tribute show)

DRUID (JASPER AVENUE) Stewart Bendall; 4-7pm

FOUR ROOMS Don Berner

HORIZON STAGE Come On In My Kitchen: hosted by Mark Sterling featuring Brent Parker, Calvin Vollrath; 7:30pm; $20 (adult)/$15 (student/senior); tickets available at the Horizon Stage box office, TicketMaster

JEFFREYS CAFÉ AND WINE BAR Pattii Emme (pop/jazz); 7:30pm, $5

KINGSKNIGHT PUB SIN; $4 (after 8pm)

MEGATUNES Chad VanGaalen and Fake Cops; 3pm; free

NEWCASTLE PUB The Flying Crawdads

POWER PLANT James Alex Murdoch Band, Star Collector, The Dilettantes; no minors; 8pm (door); $7 (door)

RATTLESNAKE SALOON Randy J. Martin

SEEDY'S The New Vain, The Lovin' Hands; $6

SIDETRACK CAFÉ Strugglah (10th Anniversary Show), DJ Mick Sleeper; $10 (door); 8pm

TAPHOUSE Duane Sparks Project with guest Cupcake; 9:30pm; $4 (door)

URBAN LOUNGE Ozzy Ozmunds; $5

VICTORY LOUNGE Fake Cops, Chad Vangaalen, Pants and Tie, DJs Mittens and Bob Crane; no minors; 8pm

YARDBIRD SUITE Doug Riley Quartet; 8pm (DOOR), 9pm (SHOW); $18 (MEMBER)/$22 (GUEST); tickets available at TicketMaster

CLASSICAL

CONVOCATION HALL *VoiceScapes:* Edmonton Chamber Music Society (a capella) ; 8pm; $30 (adult)/$20 (senior)/$5 (student); tickets available at the Gramophone, TIX on the Square, door

WINSPEAR CENTRE The Masters: Edmonton Symphony Orchestra, Kazuyoshi Akiyama (conductor), featuring Lynn Harrell and Colin Ryan (cello); 8pm; $21-$56

DJS

BILLY BOB'S LOUNGE DJ Escapade Entertainment

BOOTS Flashback Saturdays retro dance, house with Derrick

BUDDY'S NIGHTCLUB DJ Arrowchaser

DECADANCE Static: House with Lo and Tomek

ESCAPE ULTRA LOUNGE Urban Metropolis

GAS PUMP Top 40/dance with DJ Christian

HALO Those Who Know House with DJ Jr. Brown guests; no cover

IRON HORSE Urban dance party with DJ 420

NEW CITY SUBURBS Punk/alt/pop/dance with Blue Jay and Nikrofeelya

ONE ON WHYTE Music 4 The Masses: Retro, top 40 R&B with DJ Crownroyal

RED STAR Indie rock, hip hop, rock, Brit pop with S Master F

THE ROOST Upstairs: Monthly theme parties, new music with DJ Jazzy **Downstairs:** Retro music with DJ Dan and Mike; $4 (member)/$6 (non-membe

STANDARD Live to Air 96X with DJ Nestor Delano

STONEHOUSE PUB Top 40 with DJ Chad

VICTORY LOUNGE Covert Underground progressive house, breakbeat and techno with DJs David Stone, Luke Morrison and guests

SUN LIVE MUSIC

BLIND PIG PUB AND GRILL Sunday jam with Carmen Cook

BLACK DOG FREEHOUSE ReClaim Live Alternative Jazz Sundays: hosted by Rubim de Toledo (bassist) and guests; no cover

CARGO AND JAMES TEA SHOPPE Open stage with Bob Robichaud; 7-10pm

FOX Tripwire, Road to Nowhere

O'BYRNE'S Joe Bird's Irie jam; 9:30pm

POWER PLANT Students' Union Feed The Children benefit concert: featuring Captain Tractor, Deon Blyan, Grassroot Deviation; no minors; 7pm (door); $5 (door)

RED'S Deville, Ender, Cry of the Afflicted, E Town; 7pm

ROSEBOWL Jam with the Swampflowers; 10pm

SIDETRACK CAFÉ Under the Covers Sundays: Ozzy Osmunds, DJ Dudeman,

CLASSICAL

CONVOCATION HALL The [illegible] featuring [illegible] piano) [illegible] senior), $10

MCDOUGALL UNITED CHURCH [illegible] Music of [illegible] Barnes, [illegible] piano); David [illegible], Tammy-Jo [illegible] Carl), 2pm $8 [illegible] senior)

ROBERTSON WESLEY UNITED CHURCH [illegible]

WINSPEAR CENTRE The [illegible] Big Band, [illegible] Reay [illegible] Trent Worthington [illegible], $26 (adult, orchestra level)/$29 (adult, terrace)/$33 (adult, dress circle)/$23 (student/ [illegible] senior, terrace)/$29 [illegible]senior, dress circle)

DJS

BUDDY'S NIGHTCLUB Sexy Sundays all night and all [illegible]ques: dance party with DJ [illegible]

[illegible] Ladies Night: urban with DJ [illegible]

MANHATTAN CLUB Industry Sundays: top 40, [illegible]

ONE ON WHYTE Sunday [illegible]pitality House Party with Crownroyal

PLANET ZE DESIGN Oscar [illegible]ht: Flashback DJ Mikee; [illegible]: $10

THE ROOST Betty Ford [illegible]r Clinic Show Beer Bash, every long weekend [illegible]

SAVOY French Pop mixed [illegible]

STOLLI'S ON WHYTE Somatic Sunday: progressive beats with DJ Eightsix, DJ Dfekt, guests

VICTORY LOUNGE Self Help Sundays: punk rock, hip hop with DJ Slipped Disc

WUNDERBAR HOF-BRAUHAUS A Whole Lot of Shakin' Sundays: Rockabilly, [illegible]

MON

LIVE MUSIC

BLACK DOG FREEHOUSE Twin Fangs; no cover

L.B.'S PUB House band; 9:30pm-1am; no cover

SECOND CUP The Shufflehound; 8-10pm

SIDETRACK CAFÉ The Best of Open Stage with host Ben Spencer; 9pm; no cover

CLASSICAL

CONVOCATION HALL Tribute to Gerald Bales: organ recital; noon; free

DJS

BLACK DOG FREEHOUSE DJ Pennytentiary

BUDDY'S NIGHTCLUB Ashley Love and DJ Alvaro

DEWEY'S LOUNGE Margins of Sound Mondays: Instrumental hip hop/trip hop/downtempo/dub/reggae with DJ Baggy and Pote

FILTHY McNASTY'S Metal Mondays with DJ S.W.A.G.

O'BYRNE'S Hip Mondays: Industry night with DJ Finnegan, live music

STOLLI'S ON WHYTE Manic Monday: Old skool, R&B, hip hop with Harman B and DJ Kwake

VICTORY LOUNGE iPod Mondays: Be your own DJ, bring your iPod

WUNDERBAR HOF-BRAUHAUS 12" Mondays: Americana, indie, reggae with DJ Insight

TUE

LIVE MUSIC

BLIND PIG PUB AND GRILL Open jam with Mark Ammar

DRUID (JASPER AVENUE) Open stage with Chris Wynters and guest

LEGENDS PUB Open jam hosted by Gary Thomas

O'BYRNE'S Celtic night with Shannon Johnson and friends; 9:30pm

SIDETRACK CAFÉ Intricate Minds, Non Status; 8pm; $7 (door)

URBAN LOUNGE Salsa and the City; 9pm; Salsa dance lessons 8pm; $5 (door)

YARDBIRD SUITE Jam with Dean Pierno; 8pm (door), 9pm (show); $3

CLASSICAL

THE PARAMOUNT *Weill In Weimar, 1929:* Edmonton Opera; 8pm; tickets available at Edmonton Opera box office, TicketMaster

DJS

BILLY BOB'S LOUNGE Escapack Entertainment

BLACK DOG FREEHOUSE Viva with DJ Sean

BUDDY'S NIGHTCLUB Top 40 with DJ Stephan

CALIENTE NIGHTCLUB Basement Tuesdays: hip hop/R&B/reggae/dancehall with Bomb Squad, DJ Invinceable, Q.B.

FILTHY McNASTY'S Twisted Trivia with DJ Whit-Ford

NEW CITY SUBURBS Resurrektion: industrial/EBM /electro/goth with Nik Rofeelya

THE ROOST Flamingo Bingo with DJ Janny; 8-midnight; $1 (member)/$4 (non-member)

SEEDY'S Tuesday Nights with DJ Miss Mannered

WUNDERBAR HOF-BRAUHAUS DJs; Reggae, ska

WED

LIVE MUSIC

ATLANTIC TRAP AND GILL Open mic; 8pm

BLACK DOG FREEHOUSE Glitter Gulch

NEW CITY LIKWID LOUNGE Mad Bomber Society, Rumrunner, Whiz Kids, Pasty Whites; all ages event; 7pm (door); tickets available at Blackbyrd, Freecloud, New City

O'BYRNE'S Chris Wynters and friends; 9:30pm

PLEASANTVIEW HALL Northern Bluegrass Circle Music Society bluegrass jam; 7:30pm

ROSSDALE COMMUNITY HALL Little Flower open stage hosted by Brian Gregg; 8pm

SIDETRACK CAFÉ The Burt Neilson Band, Kitchens Passport; 8pm; $7 (door)

CLASSICAL

McDOUGALL UNITED CHURCH Music Wednesdays at Noon: Edmonton Guitar Trio with David Grainger Brown, Ernst Birss, Trevor Sanders; 12:10-12:50; free

THE PARAMOUNT *Weill in Weimar, 1929:* Edmonton Opera; 8pm; tickets available at Edmonton Opera box office, TicketMaster

DJS

BACKROOM VODKA BAR Wild Cherry: deep house/ progressive/breaks with Tripswitch and guests

BLACK DOG FREEHOUSE Glitter Gulch with DJ Buster Friendly; no cover

BUDDY'S NIGHTCLUB Punk rock, electroshock with DJ Eddy Toonflash

FILTHY McNASTY'S Mix Tape Bar Star College Nite with DJ Rock 'n' Rogers

LE GLOBE DJ Moreno

GUILTY MARTINI DJ Sunny

NEW CITY LIKWID LOUNGE New City Dolls: Glam, punk, metal with Skinny J, JJ Frenchy

POWER PLANT Wildside Wednesdays: Heavy metal with Metal John

RED STAR Funk 'n' Soul: Funk, disco, soul with Junior Brown

THE ROOST Amateur Strip: Weena Luv, Sticky Vicky with DJ Alvaro; $1 (member)/$4 (non-member)

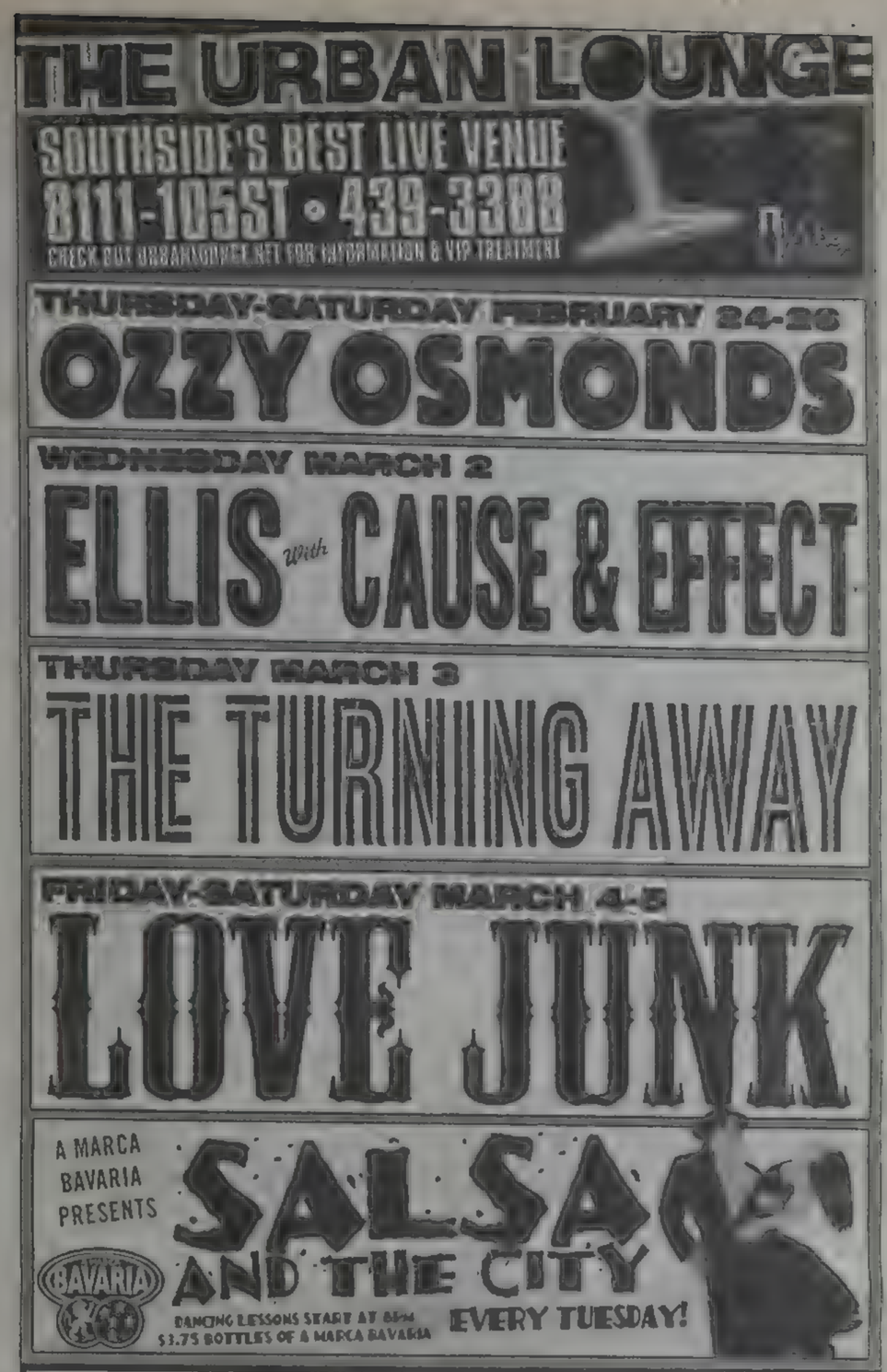
SEEDY'S DJ night

SIDETRACK CAFÉ Revolving Mystery with guest DJ

STOLLI'S ON WHYTE Blue Velvet: Urban electronica with Derelict and Soulus

VICTORY LOUNGE I Am Damo Suzuki: Obscuro-rock, indie electronic and post rock with DJs Mittens and Bob Crane

WUNDERBAR HOF-BRAUHAUS Hardcore DJs





VENUE GUIDE

ALLEGRO ITALIAN KITCHEN 10011-109 St, 424-6644

ARMOURY 10310-85 Ave, 702-1800

ATLANTIC TRAP AND GILL 7704-104 St, 432-4611

BACKDRAUGHT PUB [illegible] 99 St, 430-9200

BACKROOM VODKA BAR [illegible]-82 Ave, upstairs, 436-[illegible]

BELLA BEANS COFFEE CAFE [illegible] 118 Ave, 454-[illegible]

BILLY BOB'S LOUNGE [illegible]onta Inn, 16625 [illegible] Road, 484-7751

BLACK DOG FREEHOUSE [illegible]-82 Ave, 439-1082

BLIND PIG PUB AND GRILL 12 St Anne St, St [illegible], 433-6332

BLUE CHAIR CAFÉ 9624 76 [illegible], 989-2861

BOOTS 10242-106 St, 423-[illegible]

BOS [illegible]-9525 Jasper Ave, 497-[illegible]

BUD'S LOUNGE Grandin [illegible] St, Albert, 458-3826

BUDDY'S NIGHTCLUB [illegible]-95A Jasper Ave, 488-[illegible]

CALIENTE NIGHTCLUB [illegible] Jasper Ave, 425-0850

488-4841

LE GLOBE 14921 Stony Plain Rd, 489-1022

GRINDER 10957-124 St, 453-1709

GUILTY MARTINI 10338-81 Ave, 433-7183

HALO 10538 Jasper Ave, 423-HALO

HORIZON STAGE 1001 Calahoo Road, Spruce Grove, 962-8995/451-8000

IRON HORSE 8101 Gateway Blvd, 438-1907

J.J.'S 13160-118 Ave, 489-7462

J AND R BAR 4003-106 St, 436-4403

JEFFREY'S CAFÉ AND WINE BAR 9640-142 St, 451-8890

KINGSKNIGHT PUB 9221-34 Ave, 433-2599

KROBAR 10551-82 Ave, upstairs, 916-1557

L.B.'S PUB 111-23 Akins Dr, St. Albert, 460-9100

LEGENDS PUB 6104-172 St, 481-2786

LONGRIDERS 11733-78 St, 479-7488

MANHATTAN CLUB 10345-105 St, 484-2211

McDOUGALL UNITED CHURCH 10025-101 St, 468-4964

MEGATUNES Whyte Ave, 104 St, 434-6342

NEWCASTLE PUB 6108-90 Ave, 490-1999

NEW CITY LIKWID LOUNGE 10081 Jasper Ave, 413-4578

NEW CITY SUBURBS 10081 Jasper Ave, downstairs, 413-4578

O'BYRNE'S 10616-82 Ave, 414-6766

ONE ON WHYTE 10544-82 Ave, 437-7699

THE PARAMOUNT 10233 Jasper Ave (429-1000/451-8000)

PLANET ZE DESIGN 10055-80 Ave, 428-3499

PLEASANTVIEW HALL 10860-57 Ave, 434-5997

POWER PLANT U of A Campus, 492-3101

RATT (ROOM AT THE TOP) 7th Fl, Students' Union Building, U of A Campus

RATTLESNAKE SALOON 9261-34 Ave, 438-8878

RED STAR 10534 Jasper Ave, 428-0825

RENDEZVOUS 10108-149 St, 444-1822

ROBERTSON WESLEY UNITED CHURCH 10209-123 St, 482-1587

THE ROOST 10345-104 St, 426-3150

ROSEBOWL 10111-117 St, 482-2589

ROSSDALE HALL 10135-96 Ave, 429-3624

ST. BASIL'S CULTURAL CENTRE 10819-71 Ave, 420-1757/438-6410

SAVOY 10401-82 Ave, 438-0373

SECOND CUP 11802 Jasper Ave, 496-7616

SEEDY'S 10314-104 St, 421-[illegible]

SIDETRACK CAFÉ 10333-112 St, 421-1326

STANDARD 6107-104 St, 438-2582

STOLLI'S ON WHYTE 201, 10368-82 Ave, 437-2293

STONEHOUSE PUB [illegible] Jasper Ave, 420-0448

TAPHOUSE 9020 McKenney Ave, St. Albert, 458-0860

TICKETMASTER 451-8000

TIX ON THE SQUARE 3 Sir Winston Churchill Square, 420-1757

UNION HALL Argyll, 99 St, 702-0318

URBAN LOUNGE 8111-105 St, 439-3388

VELVET LOUNGE 10041-170 St, 930-4222

VICTORY LOUNGE 10030-102 St (downstairs), 428-[illegible]

WINSPEAR CENTRE 4 Sir Winston Churchill Sq, 428-1414

WOODCROFT HALL 13915-115 Ave, 436-1554

WUNDERBAR HOF-BRAUHAUS 8120-101 St, 436-2286

POWERPLANT
restaurant & bar

Saturday, Feb 26th
WWW.JAMESMURDOCHBAND.COM
WWW.STARCOLLECTOR.CA
JAMES MURDOCH BAND
WITH STAR COLLECTOR AND THE DILETTANTES
DOORS: 8:00PM $7 AT THE DOOR

Saturday, March 5th
"FROM BACKPACK TO..." BATTLE OF THE BANDS
W/ AND. ON., RADIOFORHELP., HELDEN,
SIX-GUN, THE MAD COWS
AND THE BSE OVERDRIVE AND STARCOTIC
No Minors * Doors at 7:00PM * Show is Free

Thursday, April 7th
DINWOODIE lounge
EXCLAIM TOUR
FEATURING STARS WITH
APOSTLE OF HUSTLE AND MONTAG
$15 IN ADVANCE - NO MINORS
AVAILABLE AT TICKETMASTER
BLACKBYRD MYOOZIK, LISTEN RECORDS,
HUB, SUB, CAB, ETLC INFO DESKS
VUE WEEKLY

the HOROWITZ theatre

Wednesday, March 2nd
U OF A STUDENTS' UNION AND SEE MAGAZINE AND CJSR PRESENT:
AVI LEWIS
ADVANCE TICKETS: $10 FOR STUDENTS/$13 FOR PUBLIC
DOORS AT 6:30PM
TICKETS AVAILABLE AT TICKETMASTER, BLACKBYRD MYOOZIK, SUB, HUB, CAB, AND ETLC INFO DESKS.

Tuesday, March 8th
U OF A STUDENTS' UNION AND M.E.C PRESENT:
IAN WRIGHT
FROM T.V'S GLOBE TREKKER
ADVANCE TICKETS: $18 DOORS AT 8:00PM
TICKETS AVAILABLE AT TICKETMASTER, BLACKBYRD MYOOZIK, SUB, HUB, CAB, AND ETLC INFO DESKS, AND MOUNTAIN EQUIPMENT CO-OP

Thursday, March 10th
96X AND VUE WEEKLY PRESENT
WARNER RECORDING ARTIST
SARAH SLEAN
WITH GUESTS JORANE AND SONY RECORDING ARTIST JEREMY FISHER
ADVANCE TICKETS: $15 DOORS AT 8:00PM
TICKETS AVAILABLE AT TICKETMASTER, BLACKBYRD MYOOZIK, SUB, HUB, CAB, AND ETLC INFO DESKS, AND THE POWERPLANT ON THE U OF A CAMPUS.
BIG ROCK BOTTLES $3.75

VUE WEEKLY 96X

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Darkson victory

Darkson Tribe hopes to engulf local hip hop scene in *Prairie Fire*

By DAVID BERRY

Darkson Tribe's Anthony "Blackmale" Adeniken slides his toque around the West Edmonton Mall food-court table and purses his lips in thought. He's considering whether or not, with several big releases on the horizon (including Darkson's own second full-length album, *Prairie Fire*, which is being released this Thursday at New City), this is the year that Edmonton's hip hop scene finally busts out of its shell. His partner, RJ "Baby Jing" Cui, speculatively looks down at his lunch, waiting for Adeniken's thoughts on the issue.

PREVIEW HIP HOP

"You know what? It has to," says Adeniken, slapping the table for emphasis. "It has no choice. We're going to make it, there's no ifs, ands or buts about it.

"I grew up here, so I go back to when there was no hip hop at [illegible] radio stations would take the [illegible] hop verses out of R&B songs—there just wasn't anything. Only CJSR playing any type of hip hop at [illegible] and I remember putting my [illegible] player on 'record'—yeah, you know what I mean—and that was my [illegible] tape, that's what I was rolling [illegible] the next week." He laughs, as Cui nods his head in approval. "And I've already seen it grow to this point where now, kids are spending a lot of money—from the fashion to [illegible] aspects of it—and the battle scene heating up in Edmonton, and [illegible] cats is getting it on. The radio station [CHUM-owned Vibe 91.7] is about to make a jump-off too, and part of their commitment was to the local hip hop community, and we're just to hold them to that, too."

According to Adeniken [illegible] the main reasons for Edmonton's lack of a bigger hip hop scene is that the community rarely gives itself enough credit. "It's unfortunate," he says, "but we have a bit of an inferiority complex here—as soon as you hear it's local or Canadian, there's a bit of a thing, you know? We start to think 'Are we good enough?' and that [illegible] now we're getting to that level where it's like, 'This is our moment period,' and all that matters is that music is hot. Does it make you want to move or make you think? That's what it's about."

ONE OF THE BEST WAYS to build a scene—or "big up" a scene, as Adeniken puts it—is to foster a sense of community, and the Darkson duo are certainly helping out with that campaign; in their upcoming CD release party at New City, they'll be backed up by Edmonton's own Superband.

"I think that any [rap] artist's goal—if you're not already in a band yourself—is to work with a live band," explains Cui, taking a momentary break from his teriyaki chicken. "I mean, that's the way to go; any artist performing at the Grammys or something like that they're not performing to a CD, they're with a live band. There's no sound like it. We'd been talking about the possibility with the Superband and Jif and the Hi-Phonics, when they were around, and eventually the timing came together when it worked for both groups, and we jumped on it right away."

This live band thing might not just be a one-shot deal either: as Adeniken explains, Darkson definitely wouldn't mind seeing (and hearing) a little more of the Superband in the future. "Every rehearsal, as you hear it come together and it gets tighter, and they learn the songs and we get more amped off the live music, we enjoy it more," he says. "We've talked about doing it again, and once this thing clicks and this release show sets off, we're looking at maybe taking it on the road, and definitely doing some kind of unplugged album isn't out of the question at all—definitely not at all." ◊

DARKSON TRIBE (CD RELEASE)
Backed live by the Superband • With Warren Evyittah and DJ J-Soul of Hi Calibre • New City • Thu, M[illegible]

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GREEN DAY

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- BLENDER

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- ROLLING STONE

"SKILLFULLY EXECUTED, HIGH-ENERGY ARENA ROCK."
- WASHINGTON POST

"WELCOME TO PUNK PARADISE."
- DALLAS MORNING NEWS

"ONE OF THE MOST MUSICALLY SOPHISTICATED AND LYRICALLY AMBITIOUS ALBUMS OF THE YEAR... AND THE SONGS WERE GREAT FOR MOSHING TOO."
- NEW YORK NEWSDAY

"WHAT MAKES GREEN DAY A GREAT LIVE BAND IS NOT JUST THE MUSIC BUT ALSO A GENUINE AFFECTION FOR ITS AUDIENCE"
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BEAR
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The cats from outer space

Star Collector follows their idols' paths on their trip through the musical galaxy

BY MIKE LAROCQUE

All over the world, new bands are modeling themselves after their musical idols in hopes of duplicating the success of their predecessors. But while Star Collector cites the Beatles as their main source of inspiration, their lineup's history is more reminiscent of Spinal Tap.

"We just seem to have a rotating bass player," laughs Star Collector's lead singer and chief songwriter Vic Wayne. "The guy that we've got right now is actually the twelfth guy to play bass for us. The weird thing is, we're friends with all of them; there's never been a falling out. I think bass player number three might have exploded, though. I haven't seen or heard from him, but there is a funny smell whenever I drive by his apartment."

Okay, maybe their roster changes

PREVIEW **POP**

haven't been as spectacular as some rockumentaries may have been, but this Vancouver-based power-pop group has been making a name for itself around the globe in other ways in their eight years together, all the while maintaining *most* of their original lineup. Still an unsigned West Coast phenomenon, Star Collector is nonetheless one of the more successful (and lucky) Canadian acts around.

The four-piece has been riding a wave of indie success that began with their first release, *Demo Mod*[illegible], which was mixed by industry legend GGGarth Richardson (Alice Cooper, Red Hot Chili Peppers) in exchange for their guitarist's Vox amplifier. Now on their third album, *Flash-Arrows and the Money Shot*, the band has broken out of the familiar Canadian circuit, making a pilgrimage overseas in 2004 to play some shows in Europe. They've been booked again this year for shows in Germany, France, the Netherlands and England, where they will play for the second time at the Beatles' old haunt, the Cavern Club.









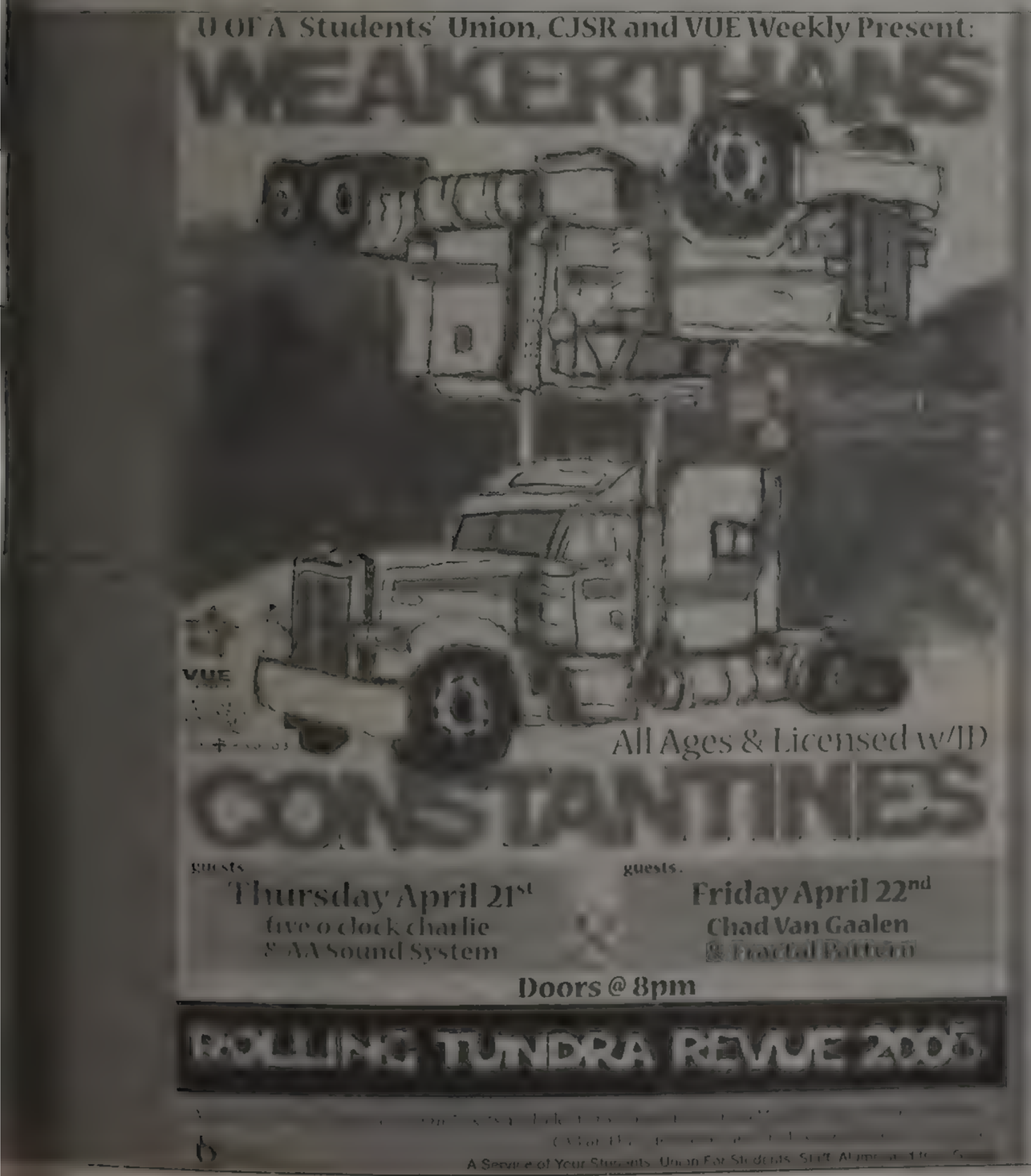
T WAS UNBELIEVABLE," recalls ne of their London performance. t of the music from that era has had a big influence on the that I write, so playing there huge thrill. Our guitar player, grew up on that '70s AM rock, r music is this weird fusion of British pop meets '70s American People ask me how I would be our music, and I say that it's Oasis meets Aerosmith.' There's le sense of the 'mod' thing that w up on and the whole Aero-AC/DC thing that Steve grew up on, so our sound is more punchy and rock than the mod stuff, but its also not heavy metal."

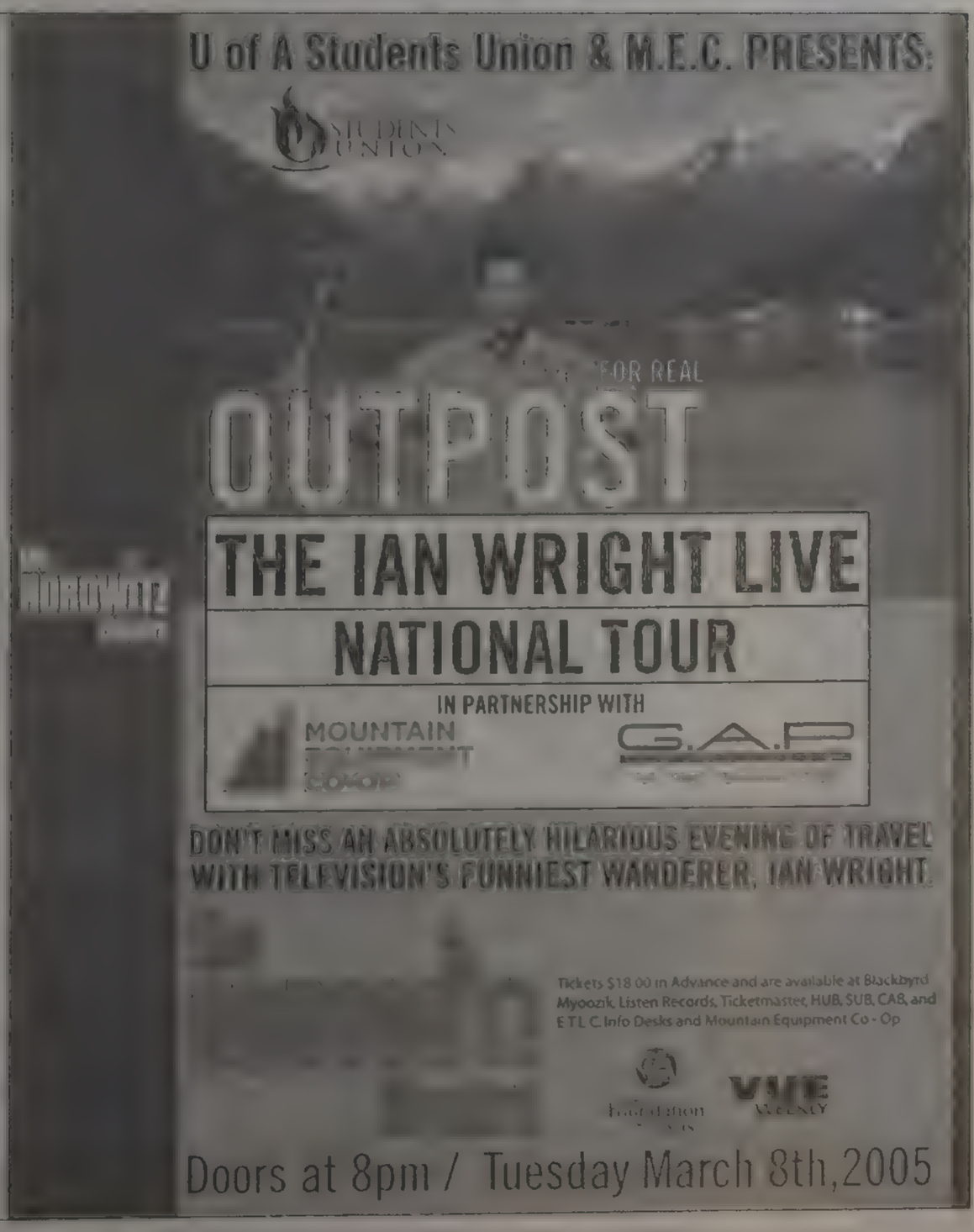
Even with those shows at legendary venues on their résumé, Star Collector remains an independent entity, releasing their tunes by themselves on their own label, Clockwise Records. "We're still an indie band that does everything on a shoestring budget and applies for FACTOR grants and basically does things that indie bands do to put music out there," Wayne says. "We put our own sweat and money into it. The labels nowadays are like this big corporate giant. Getting signed is certainly nothing that we've put any energy into.

"It has all been great fun," he continues. "It's still amazing. Even though it's been a long time, it's amazing how you still feel like you're 18 years old when you go to rehearsal or get onstage or even go into the studio. You just get this giddy, boyish excitement, and I hope I never lose that. I hope I'm still feeling that way when I'm 60." Or 64.

STAR COLLECTOR
With the James Murdoch Band and the Dilettantes • Powerplant • Sat, Feb 26









distant replay

By STEVEN SANDOR

THIS WEEK: Chad Van Gaalen discusses John Coltrane's *Interstellar Space* and Sonic Youth's *Daydream Nation*

Chad Van Gaalen, one of the hottest items on the Calgary music scene at the moment, seems to have an awfully hard time making up his mind. Or maybe he simply has a wide range of musical influences—when approached by Distant Replay to name the album that had the greatest impact on his growth as a musician, Van Gaalen hemmed and hawed for a while and ended up picking two: Sonic Youth's milestone *Daydream Nation* and John Coltrane's 1967 classic *Interstellar Space*.

He couldn't have chosen two more diverse albums. *Daydream Nation* was rock music at its messy best, with Thurston Moore and Lee Ranaldo providing noisy guitar swells for modern rock fans who had grown tired of painstakingly produced dreck from the major labels and began to demand less than perfection from their icons. Coltrane, on the other hand, recorded *Interstellar Space* late in his career, when he was collaborating with drummer Rashied Ali, both of whom strove to make their compositions perfect.

"When you listen to it you can tell there was such an emphasis on perfection in the parts," says Van Gaalen, who will be playing the Victory Lounge on February 26 with fellow Cowtowners the Fake Cops. "You got the feeling that they recorded everything a million times and took the best take."

Coltrane and Ali are the only musicians on the album, whose tracks all take their names from planets and constellations. At the time it was recorded, such a minimalist approach was rare in jazz, which was still mainly being played by bigger bands or, at the smallest, four- or five-piece ensembles. Using only a sax and some drums, Ali and Coltrane's work was nonetheless complex and challenging.

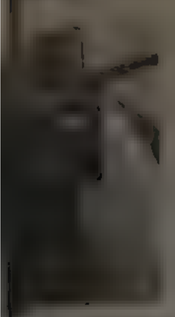
Daydream Nation, originally released by SST in 1988 and then rereleased by Geffen in 1993, is considered Sonic Youth's seminal piece of work. "Silver Rocket" showed off the band's hardcore influences while still allowing for experimentalism, while "Teen Age Riot" and "Eric's Trip" combined noise and melody in a way that has rarely been repeated in modern rock. "It was the first album that made me want to pick up and play an instrument," Van Gaalen says. "It was a fantastic album in the sense of the way the songs were perfectly put together. It helped [illegible] the place where I could [illegible] myself in making music."

But when it comes to [illegible] music, is Van Gaalen mo[illegible] Coltrane-ish perfectionist or a [illegible]is-good devotee of Thurston M[illegible] "'I'd say I am definitely ri[illegible] middle," he says, also [illegible] opportunity to cram in John [illegible] modern experimental class [illegible] *and Interludes for Prepared Piano* a[illegible] Thurston Moore's solo album *Psy[illegible] Hearts* as other worthy alb[illegible] know there are days where I [illegible] vocal tracks over and over and [illegible] days where I will set up in [illegible] and just play live of the floor."

That mishmash of styles is on display on Van Gaalen's 2004 C[illegible] *heart*, available on Calgary [illegible] Eye Records. It features ma[illegible] Gaalen recorded over the past [illegible] at his home, with no accom[illegible] musicians; the album's mix of folk[illegible] esty, indie-rock aesthetics and DI[illegible] duction has earned Van Gaalen [illegible] of a lot of interest south of the [illegible] with more than a few labels c[illegible] ing for his signature.

"It's all really overwhelming [illegible] says. "But now I have to start [illegible] ing more about what's best for [illegible] career. Right now, pretty well [illegible] the labels I am considering are A[illegible] can labels, because I want to [illegible] released internationally. But there's [illegible] much pressure in making the de[illegible] sion; there are times where I [illegible] want to jump in the river." ◊





bpm

BY DAVID STONE

...sha's mashes

...sha • **With Steve Porter and ...c Morrison • The Standard • ..., Feb 24** Let me start by saying ... I really wanted Sha... explain ... he finally ditched the turntables ... plunged head-first into the digital ...olution. Maybe he could have ...lained the story behind the con...ller he's been using in performances ...ly. Maybe it would have been nice ... just got on the phone.

... you might have guessed, I ...er got to speak to Sasha about ... of these things, which was a pity. ...ce releasing his first complete ...ist album, *airdrawndagger*, back in ...02, Sasha has managed to evolve ...m a great DJ who occasionally put ...t good production work into a ...eat artist. As melancholy as his best ...s, *airdrawndagger* was the rare DJ-... artist album that felt complete, ... just a mash of club-ready singles ... some ambient nonsense caulk... the cracks. Last year, the mixed album *Involver* pushed Sasha's creativity further, as he sliced and diced other producers' work to fit his own unique vision.

It's often been said that Sasha (né Alexander Coe) was the kind of DJ who made good records sound great simply by the way he played them in a set, but *Involver*'s excellence was the result of more than just smart track selection. Using a program called Ableton Live, Sasha was able to rearrange and mix the tracks into a seamless whole in a way you could never with a pair of turntables—elements of tracks became parts of others, and Sasha added his own sounds throughout. It was part DJ set, part artist statement and unlike anything else.

It's also changed the way he plays out in clubs. While the turntables and CD players are still present in Sasha's booth, there's a new piece of kit—a laptop loaded up with Live and tracks that he and his staff have sliced up especially for performance. There's also a device that Sasha helped develop, a "prototype wave file controller," which allows him to interact with Live and create re-edits of songs on the spot in a way that previously would have only been possible in the studio. Now his laboratory is the nightclub once again, and he's using his adopted homes in Los Angeles and New York as bases for the digitally-oriented Fundacion residencies.

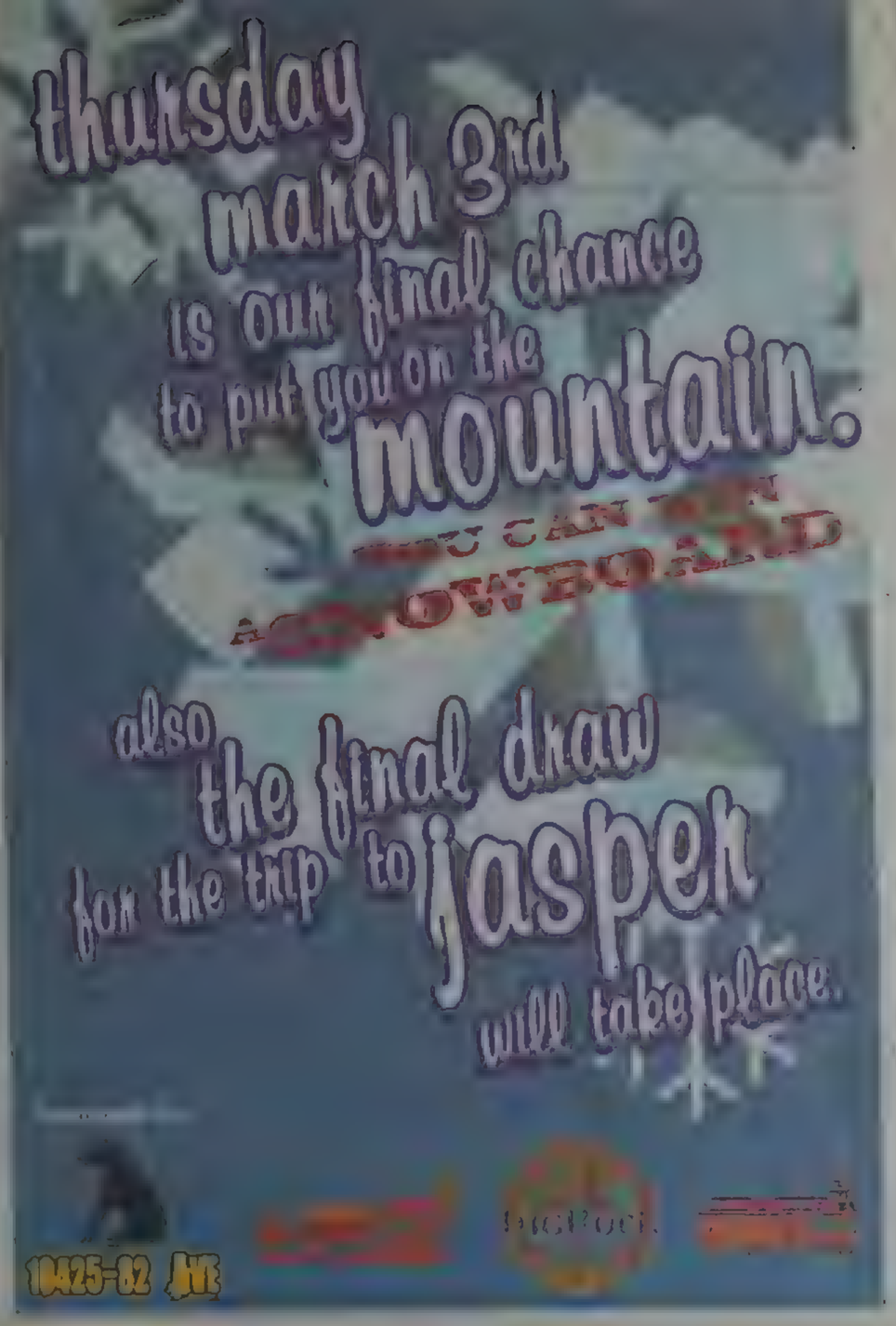
Sasha has become such a strong proponent of the Live software that he recently gave fans a chance to remix one of the tracks from *Involver* with pieces downloaded from his website (www.djsasha.com) and submit the results for future release. He's also recently announced that he will forgo record labels and release all of his future productions through his website as well.

But what's really interesting here isn't the gizmos—even though they *are* flat-out cool—but what all of this represents. With Abelton Live, Sasha has opened up a while new way of DJing, a method that relies not on beatmatching but mashing together sounds. However, not everyone has the resources to hire a staff to cut up new tracks for them—itself a time-consuming endeavour—so until artists start offering up their music in bits and pieces, this kind of DJing might be beyond the reach of many jocks.

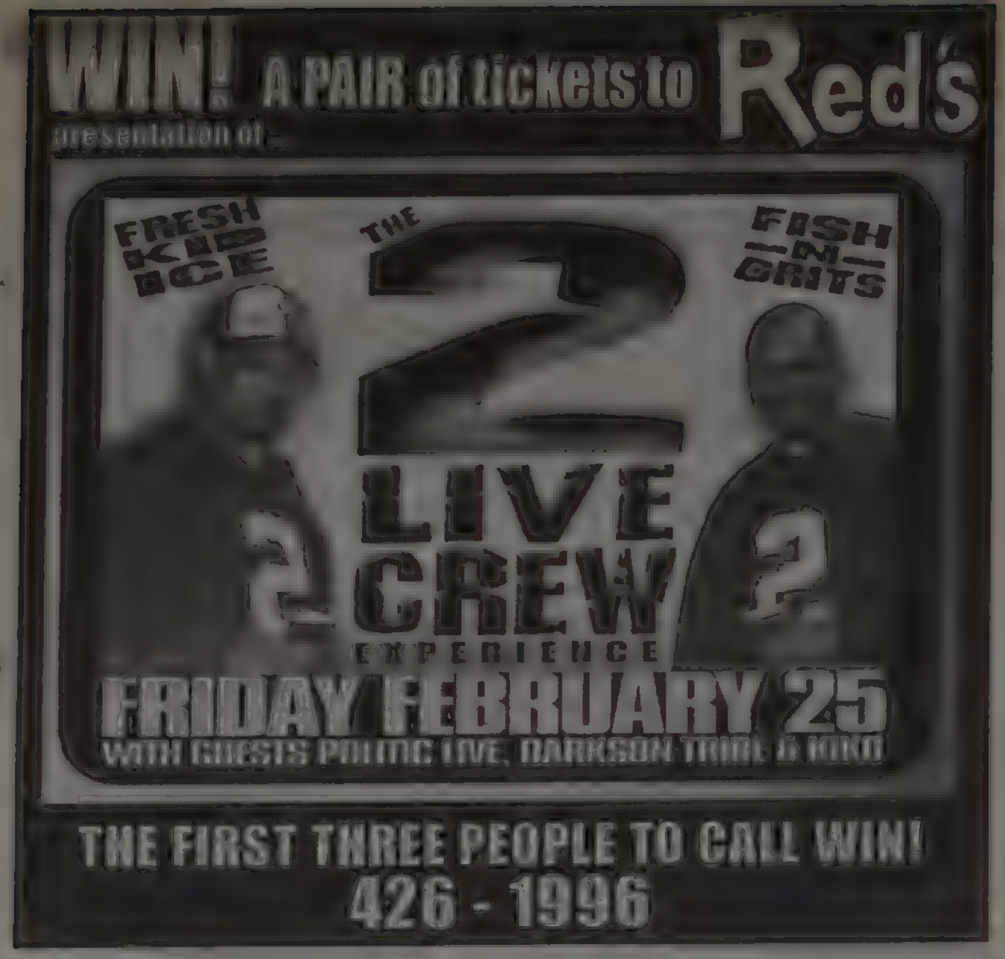
As Sasha recently pointed out in an interview on the *Resident Advisor* website, by taking the nerdy, techy computer route, he'd found a way to "put the smokescreen back into the experience" of clubbing. You need the mystery, he adds, because that's what makes it interesting. Take it away, and that kills the fun.

In other words, the digital revolution has moved the curtain back from the wizard's lair known as the DJ booth. Sasha is obviously trying to pull the curtain into place once again.

Listen to BPM *with David Stone every Saturday at 6pm on CJSR FM 88.5.*











MUSIC

Freedom from *Association*

Calgary's Rum Runner hopes new disc will help them shake the Pogues comparisons

BY PHIL DUPERRON

First impressions are always hard to ditch, and after releasing a debut seven-inch of punked-up Pogues covers, Calgary's Rum Runner found themselves instantly branded as Celtic punks. Their first full-length, *Association*, containing two more songs penned by Shane MacGowan and a host of other rootsy numbers, did little to dispel that label. The boys of Rum Runner are no one-trick ponies, however, and a closer listen to *Association* reveals a band drawing from a number of traditional sources, their sound owing just as much to early American folk and blues music as Irish jigs and reels. If they share anything with the Pogues, it's less their sound and more the concept of modernizing traditional music with blaring guitars and pounding beats. And while

PREVUE PUNK

singer/guitarist Al Drinkle obviously doesn't mind the comparison, he thinks it's time to move on.

Once Drinkle is done with the school year, the band will return to Calgary's Echo Base studios under the supervision of engineer/producer Casey Lewis to produce a new disc that they hope will leave people with a markedly different impression of the band. "All the songs that will go on it are already written," Drinkle says. "Of course, they're going to change a lot in the studio, and they'll probably change again when we start playing them live after that, too. There's total Robert Johnson ripoffs—like, really blatant ripoffs in one song I've written. So yeah, the direction will be a bit more w... We're actually trying to shak... Celtic punk stigma we've b... with."

There will be one more t... cover this time out—a roc... rendition of "If I Should Fall I... Grace With Jah"—but it's r... more of a last-song joke ra... than a new direction for t... although it does hint at D... taste in music. "Reggae is r... much the only thing I listen t..." he says. "I'm not really interest... playing it, but, I think that w... hilarious. Reggae does influen... lot, but it's not like we have ... ska guitars or stuff like that ... through in the songwriting ... lot of our harmonies are super... enced by late '60s/early '70s ...

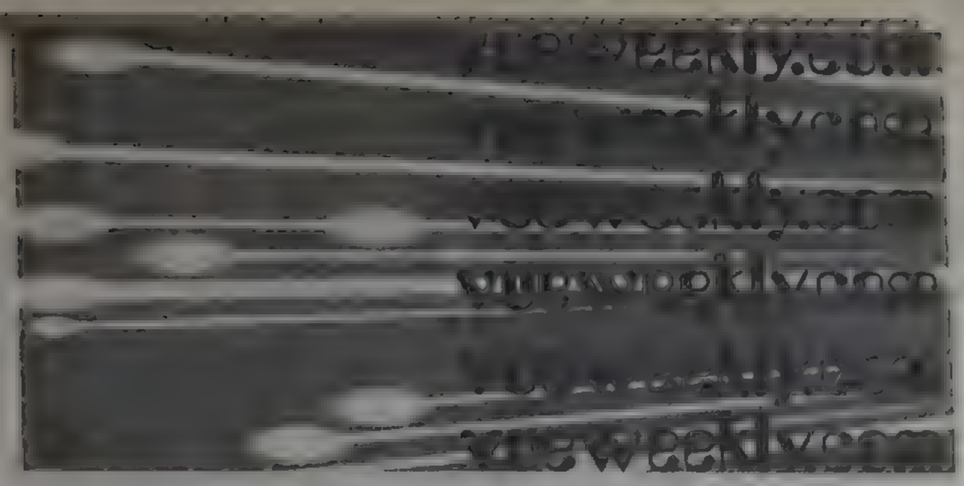
AFTER PLAYING a bunch ... around Alberta last fall, Rum ... laid low for a few months. But o... they started looking arou... shows again, Drinkle realized ... gary's music scene has been ... encing a bit of a revival lately. "... Calgary, it's a really weird time ... says. "It seems like there's a lot ... places that are having shows, a l... good places opening up all in the last six months or so. I don't know ... that'll last; there could be one or two

...dium that will last for the next ...r or so, but it'll be interesting to ... But it seems like to get a show in ...algary right now, you can pretty ...uch have your choice of five differ...nt, really good venues."

Unfortunately, there isn't as ...ng a support network for all-ages ...s down south as we have in ...monton, but Rum Runner man...d to hook up with a good one ...t week. With Edmonton's ...ednesday Night Heroes, a pop-...ock band, a hardcore band and even a rapper on the bill, the show will definitely offer something for everyone. "I'm really interested to see how that's gonna go," Drinkle says. "I hope the fans of all the different styles will be open to what's going on. It'll be a good opportunity for all the bands to play to new people I think, which will be great." ❷

RUM RUNNER
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NEW SOUNDS



MONTAG
ALONE, NOT ALONE
(CARPARK)

Montag is the name of the main character in Ray Bradbury's *Fahrenheit 451*, the man who, after discovering the wonders of reading, abandons his life as a book-burning fireman to join a group of rebels who have each devoted themselves to memorizing—and in effect *becoming*—a great work of literature. Montag chooses to become Poe's *Tales of Mystery and Imagination*, which would be a perfect alternate title for *Alone, Not Alone*, the haunting new disc by the Montreal electronic artist also named Montag—that is, if it weren't for the fact that the Alan Parsons Project had nabbed it first.

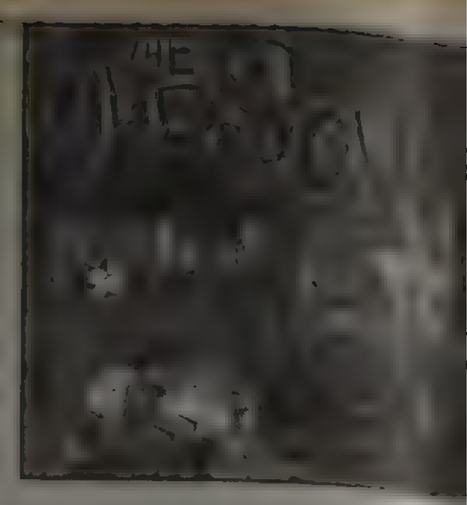
The musical Montag is no fireman; if anything, the music on *Alone, Not Alone* has the fragile, peacefully tinkling sound of something recorded in a remote corner of the tundra underneath a canopy of icicles. Montag (whose real name is Antoine Bédard) collected the raw material for the disc by recording individual samples of 17 different musicians from the Conservatoire de Montréal—a pool of sounds that he has jokingly dubbed "the Montag Philharmonic." But the resulting compositions (some of which feature vocals by Amy Millan of Stars and Broken Social Scene) are never overpowering or bombastic; instead, Montag creates music that's so serene and hushed you may find yourself holding your breath as you listen to it for fear of breaking the spell. As atmospheric electronic music goes, *Alone, Not Alone* is, fittingly, in a class all by itself. ★★★★ —Paul Matwychuk



ELECTROCUTE
TROUBLESOME BUBBLEGUM
(EMPEROR NORTON)

Okay, so let's see here... the band's name is Electrocute, the title of the album is *Troublesome Bubblegum*, and the album's jacket is littered with grimy, overexposed photos of two girls in slutty angel and princess costumes striking various sexy poses while blowing big, pink suggestive bubblegum bubbles. Huh. I wonder what they sound like? Sensitive folk? Moody jazz? Dour punk rock? Again, huh. I'm stumped.

Ah, I'm just screwing with you; you'd have to have had a pretty big stroke not to know what to expect from these two girls from Sweden, and any lingering expectations of being surprised are quickly squelched in the five seconds of trebly fuzz guitars and retro drum-machine beats. Combining Le Tigre's sexy lo-fi rock sound with a lighter rendition of Peaches's gutter-mouthed suggestiveness, sultry-voiced brat-queens of the schoolyard Nicole Horner and Mia Von Matt wink and swagger their way through an array of energetic, crazily catchy, simple little tunes on a wide array of subjects, from S&M to having sex with dogs to having sex with cops to how great clits are... and so on. You get the idea, and it's clearly not an album for the ages—I was totally hooked for the first few listens, but quickly discovered the songs don't exactly have a lot of staying power. But in the heat of the moment, *Troublesome Bubblegum* will get the job done just fine. ★★★½ —Chris Boutet



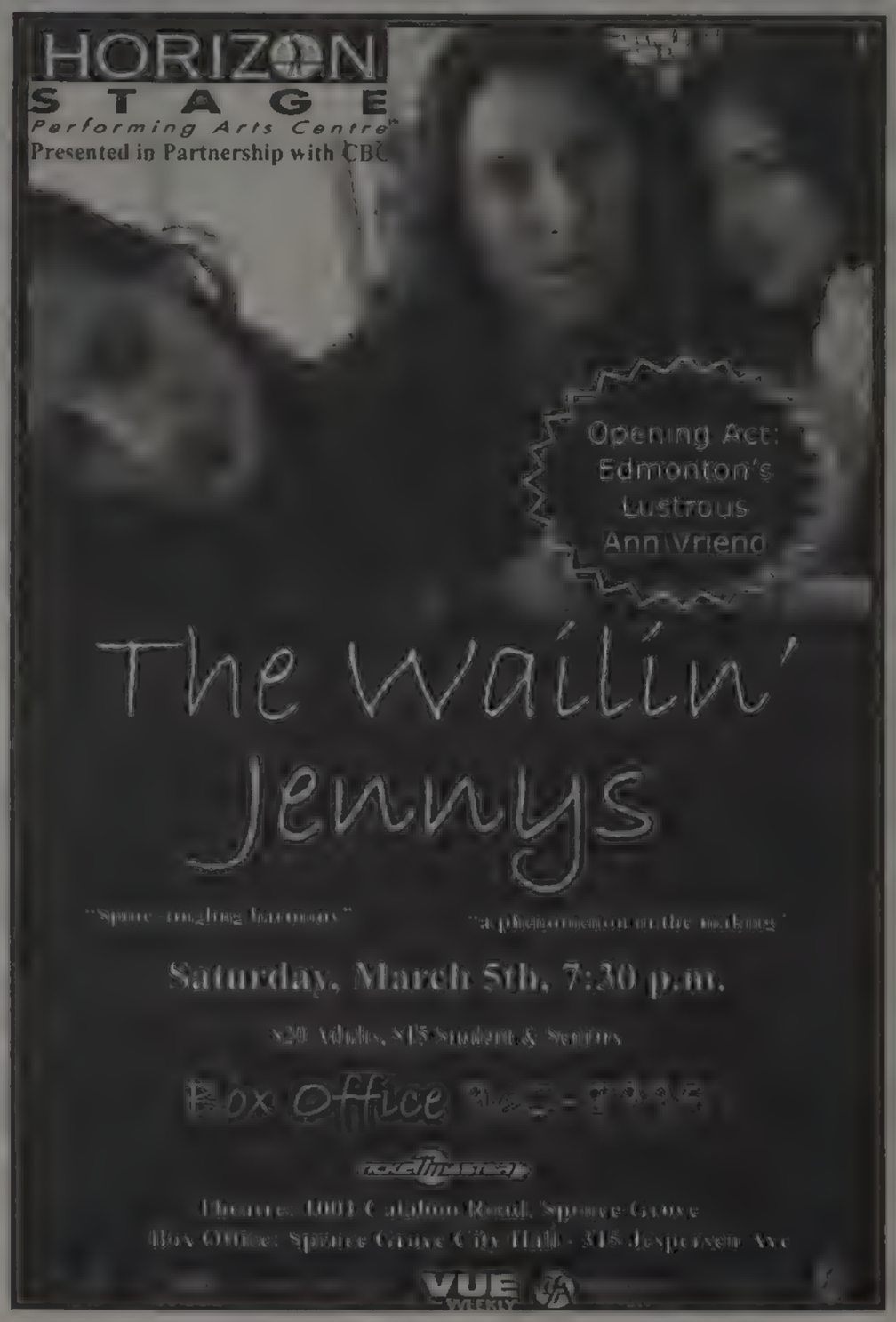
THE OLD SOUL
THE OLD SOUL
(HAND OF GOD)

The Old Soul, led by former White Star Line frontman Luca Maoloni, have assembled a self-titled debut album featuring a combination of instruments that you don't hear all that often: vibraphones and xylophones, steel drums and accordions, all combined with the usual instruments of a rock band. There's an interesting sound here—almost like the Flaming Lips doing the Monkees doing the Beatles during their *Sgt. Pepper* phase

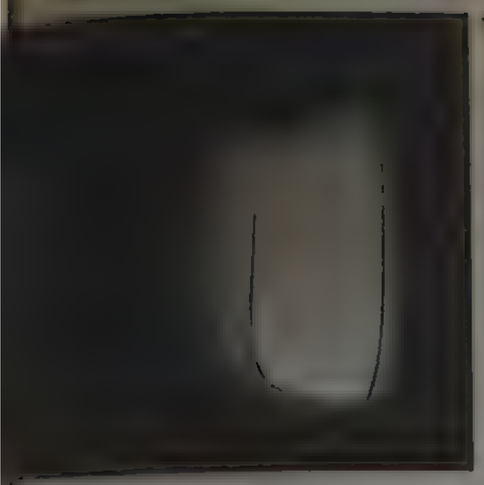
The songs themselves, however, are often underdeveloped; just when one song gets going, the band tends to leave it behind and jump right into the next one. The music is well-played and the production is excellent, especially considering the variety of sounds on display, but I can't help but wish that they had shortened the album from its current 15 tracks and spent a little more time developing some of these pieces, especially since there is some good stuff here. "River of Daughters" builds nicely from the simple strumming of an acoustic guitar into a galloping western feel, "Fuck It" is a decent instrumental romp with saloon-style piano and the album finishes with the killer one-two punch of "Shotgun Wedding" and "Mexican Divorce." The former is a celebratory instrumental walk down the aisle, while the latter takes the same musical theme and turns it into a darker, hypnotic sound something like a cross between a mariachi band and Pink Floyd. Good stuff indeed. ★★★ —Eden Munro

IVY
IN THE CLEAR
(NETTWERK)

While penning odes to Stacy's Mom may furnish Adam Schlesinger's MTV crib, it's when he's not working with his Fountains of Wayne buddies that this guy's got it going on. Apart from









oads of high-profile songwriting gigs, chlesinger's gossamer-pop side pro- ect Ivy stands out. The three-piece's vy's rounded out by Andy Chase and French ex-pat Dominque Durand) fourth full-length release, *In the Clear*—hich evokes the Cardigans and Air in equal measure—is a joyfully ethereal ecord with nary an opportunity for a heesy Rachel Hunter video clip.

Durand's French mannequin ocals, breathy and oh-so-slightly accented, lend a gauzy, detached atmosphere to a collection of (essen- ially) straightforward pop songs—songs which have the bubblegum beat of a '60s sock hop before Durand's wan whispering and the accompany- ing tingly guitars. The result is a propulsive album, but one that's also surprisingly cohesive, the songs all exploring the same French-pop dream- scape. ★★★½ —Leah Collins

BRIAN MCKNIGHT
GEMINI
(MOTOWN/UNIVERSAL)

Bad things happen when you try to please too many people at once. Such is the plight afflicting Brian McKnight's lat- est disc, *Gemini*. The man is a great singer, and his exceptionally capable voice and well-honed talent show through on a number of tracks. Unfor- tunately, instead of concentrating on what he does best, he tries to ghetto up parts of the album, throwing in tacky "street" lyrics in places where they don't belong. I want to like this album more than I do, but the awkward mix of mature, classy gentlemanship and forced hip hop slang sours the effort.

The last three tracks are particularly telling. There's one that mentions the filling of holes (please, God, give this man some better metaphors), a beauti- fully soft, heartfelt jazz track and a sloppy, overbearing song that tries to recount the various horrors that Jesus endured. What gives? If McKnight stuck to his obvious strength—namely, soulful jazz and R&B—the disc would be twice as solid. Instead, it flops between trying-too-hard-to-be-cool, and trying-too-hard-to-be-earnest. The result is a weak, uneven and mostly mediocre album, that, despite its occa- sional moments of excellence, is just as prone to fall back down into a rut with the next song. ★★★ —Iain Lich

COMEBACK KID
WAKE THE DEAD
(SMALLMAN)

At what point does hardcore anger become so forced that it just becomes anger-by-numbers? It's a question that badly needs to be asked in the hard- core scene, and the new release from Comeback Kid, which has the backing of Smallman in Canada and the famed Victory Records label in the United States, is a great place to start the debate. Oh, sure, it's angry hardcore music, with some very anthemic hollers and chants for choruses—but hey, what extreme punk band isn't doing this at the moment? We live in a world where Billy Talent can go off and become pop stars; there's no shock value in being loud and yelling a lot.

So the real test of Comeback Kid's effectiveness is their sincerity. But after giving this a few listens, I can't help but think that the band's anger is more of a studio-created state of mind than a gen- uine emotion. Comeback Kid's songs are vague, filled with the same tired hard- core clichés, with choruses like "When did we lose control? We though it'd last forever" (chanted in "False Idols Fall"), "It's never gonna be the same" (from "My Other Side") and "Back to the way we were, nothing else matters, it was us against the world" (in "Partners in Crime"). Instead of the us-against-the- world thing, why not tell us the who and why that makes you mad? Call out someone or something... please. It's just that this no-one-understands-us, we-are- alone crap is all over the place right now. And it's so boring. Just like this record. ★ —Steven Sandor

QUICK SPINS

BY WHITEY AND T.B. PLAYER

Uncle Outrage
***Bonecock Volume 1* (Independent)**
A punk band that screams anti-punk anthems over chopped electro beats and fuzzed-out synths? How fucking rad is that? I uon't know if they can smell their own irony or not but there's something stunningly perfect about this lo-fi master- piece. It's the musical genius of Ween, early Butthole Surfers and Beat Happening wrapped in a giant, rampaging 17-year- old boner. Kids, I salute thee! *(7 out of 8 big muff pies)*

Fozzy
***All That Remains* (Ash)**
This is Chris Jericho's band! He's a large, cheese-spewing professional wrestler, so it's a little surprising to hear him do an entire set of supple torch jazz standards. Ha ha... nope! In fact, this disc is just what you'd expect: recycled mid-'80s metal. Sure, it's well-produced, but if there's one thing we've learned from '80s hair rock, it's that you can't polish a turd. The more you wipe, the more likely you are to get shit on your fingers. I mean, c'mon: even Thor understood it was joke. *(1 out of 10 Von Erich Claws)*

Neal Schon
***I on u* (Favored Nations)**
The gauntlet has been thrown down, brothers and sisters, and it can no longer be said that Steve Vai is the lone king- pin of pointless guitar-wankery. Ex-Journey guitarist Neil Schon has entered the ring with his own brand of tuneless instrumental crap, and he is demanding satisfaction. Really, I can't even imagine who the hell would listen to this with- out the benefit of major head trauma. I've wasted enough time and ink on this already.... *(8 out of 9 lumps of dog crap)*

Norma Jean
***O' God: The Aftermath* (Solid State)**
Solid and punishing, this is not an easy listen. But if you're in the right mood, it's a satisfying one. A little metal, a lit- tle math and a shitload of screamo make this disc very hard to ignore. Think Dillinger Escape Plan, but with... um... well, hmmm. Actually, it's exactly like DEP. But that's alright, cuz this was the perfect palate-cleanser after that crappy Neil Schon album. Man, I really hated that. *(5 out of 7 punches in the solar plexus)*

Ben Lee
***Awake Is the New Sleep* (New West)**
Claire Danes's boyfriend (or is it ex-boyfriend? Man, I really gotta renew my *People* magazine subscription) has a new batch of folk-rock hum-alongs to make you feel all fuzzy inside. Nothing terribly inventive here; just good, solid songs about things he seems to care about. *(5 out of 8 dentists agree)*

Original Soundtrack
***Elektra* (Wind-Up)**
Corporate rock and corporate punk join forces with corpo- rate metal and corporate gothic rom-shom-shom to form one giant cone of bad music. Jet's and the Donnas' tepid contributions do little to tip the scales. Someone once said there are only two kinds of music: bad and good. This disc exists in a totally different realm from the latter. *(1 out of 1 crying David Crosses)*

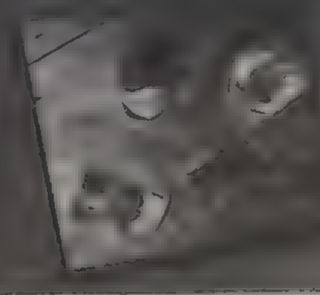
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Takeshi Kitano?

Vue's Alternative Oscar ceremony honours the obscure, the offbeat and the just plain snubbed

BY JOSEF BRAUN AND PAUL MATWYCHUK

It's that time of year again, and with it come the mixed feelings: happiness that the Academy Awards shine a spotlight on an artistic medium we love, sadness that they can be so small-minded and square. After three years of surprising us with a peppering of truly inspired nominations, this year's ballot offers a largely unimaginative, exceedingly conservative survey of 2004's movies, exemplified by the nomination of *Ray*'s Taylor Hackford for Best Director, who surely rivals previous winner Ron Howard for earnest mediocrity. At least Chris Rock will be hosting and likely taking the piss out of it all.

This year, continuing their total misreading of what actually makes the ceremony fun to watch, they're walking some awards out to the winner's seats in order to *really, really* rush their acceptance speeches. (Maybe the syllable police will start enforcing the use of "thanks" instead of "thank you.") It's like they're determined to stamp out the winners' dignity in public. If they want to save time, why not scrap Best Animated Feature, since there's barely enough titles to fill out the nominee list? They're talking about adding a Best Stunts category—what about dividing Best Costume Design into period and contemporary categories instead? Is great costume design only about research?

But enough with the preamble. If you too share this love-hate thing for the Oscars, you're on the right page. Once again, *Vue* film editor Paul Matwychuk and I gathered to discuss the five big categories—specifically, who we think deserves to win and, more importantly, who we feel should have been nominated. We don't just complain at *Vue*; we try to offer alternatives too. —JOSEF BRAUN

BEST PICTURE

Josef Braun: What are you rooting for?

Paul Matwychuk: This is a predictable choice, it being such a critics' favourite, but ***Sideways*** is the only one of these nominees I'd really feel a surge of happiness for if it won. It'd be great if the Oscar went to a movie that didn't belong to a conventional Oscar category, the big tearjerker or the by-the-numbers biopic. Lots of critics flipped over *Million Dollar Baby*, but I found the moral quandaries in *Sideways* much fresher, easier to relate to and less mechanically constructed than *M$B*—and the director didn't feel the same cruel need to put the characters through the wringer. It'd be a nice victory for old-fashioned character- and dialogue-driven movies.

JB: I thought *Sideways* was great. It's the sole offbeat nominee, and I'd be really pleased if it won. But nonetheless I think ***The Aviator*** should take it. It sits in a pretty illustrious subcategory of unapologetically grandiose, romantic films about unbridled American ambition. The film itself is terrifyingly ambitious, endlessly inventive and just exhilarating. For a biopic, its structure is fresh, I think, and its use of subjective light and sound is remarkably precise. And as a biopic, it just makes *Ray* seem like even more of a joke.

PM: I totally agree.

JB: Everyone makes a point of saying how this isn't Scorsese's best, but cut the guy some slack! This is a completely different sort of film than, say, *Taxi Driver*, and taken on its own terms I think it's nearly flawless. Anyway, what *should* have been nominated?

PM: The films I'm thinking of belong to a much-neglected Oscar genre: the pure romance. Not melodramas or tearjerkers, just movies that, in their different ways, examine with great accuracy the way men and women behave when they're in love. That's a valuable field of artistic study! ***Eternal Sunshine of the Spotless Mind*** is the more dazzling achievement, but I prefer the deceptive modesty of ***Before Sunset***, whose real-time conversation gimmick was probably just as difficult to achieve as *Sunshine*'s reality-bending.

JB: I'm with you. I have different reasons for loving both of these pictures, though I especially thought that *Eternal Sunshine* not getting nominated here was plain nuts. It's infinitely more imaginative, soulful and entertaining than most in this category and, being more of a flashy production than *Before Sunset*, it just seems like the more glaring omission. A truthful love story is rare enough, but one told with such unusual vision is really something to stand up for. Both films deserved better.

BEST ACTOR

PM: I'm picking **Don Cheadle**, whose work in *Hotel Rwanda* is much better than Jamie Foxx's overrated performance in *Ray*. Foxx does a remarkable impersonation, getting the voice and body language just right, but I don't think the movie really lets him inside Ray Charles. Everyone says how the movie "doesn't shy away from Charles' drug habit or his philandering," but it doesn't explore in any deep or interesting way the psychology behind it either. By contrast, Cheadle's performance really helps you understand Paul Rusesabinga's journey from this kind of toadying hotel manager to this remarkable hero—without providing some false, reductive explanation for it.

JB: I'm happy to see Foxx, Cheadle and even Leonardo DiCaprio in this category. I was especially surprised by DiCaprio because I was lukewarm on him in *Gangs of New York*, but his Howard Hughes is measured and focused, with no strained dramatics, embodying this blend of bravado and confusion. Having said that, like you, I'd love to see the award go to **Don Cheadle**. *Hotel Rwanda* isn't quite the capital-M Movie *The Aviator* is, but Cheadle affected me intensely, actually playing against the drama, finding a variety of ways to filter the tension through Rusesabinga's unique set of coping mechanisms.

PM: Who's your alternate pick?

JB: I loved Takeshi Kitano's *Zatôichi* and I felt Paul Giamatti was unfairly ignored for *Sideways*. But I felt most strongly that Javier Bardem really belonged in this category. I had serious reservations about *The Sea Inside*, but none about his performance. It has that stunt aspect, but the point is that he exudes such depth and breadth of character within overwhelming limitations. It's the reverse of Clint Eastwood's performance, who has a lot of room to maneuver yet doesn't fill it out. I generally enjoy Eastwood, but that performance, like this particular Eastwood film, is pretty lumpy.

PM: Like you mentioned, Giamatti is an obvious snub, but I'm going to back **Takeshi Kitano** instead, whose minimalistic performance totally outclasses Eastwood's. I love how he reinvents both himself and the Zatôichi character, using that immobile face of his in a way that suggests all sorts of complicated humourous attitudes toward life. I love the way he'll mutter and rub his head whenever someone asks him to do something—we can tell he's playing dumb even though he never winks at the camera. Well, actually he *can't* wink since he plays the whole movie with his eyes closed

BEST ACTRESS

PM: There's no question that the standout here is **Imelda Staunton** in *Vera Drake*, another one of those near-miraculous performances Mike Leigh keeps drawing out of his actors. I fell in love with this performance early on, in that scene where Vera bustles into this wheelchair-bound guy's apartment, puts the kettle on, tidies things up, puts the guy's foot back onto its footrest and keeps up this steady stream of cheerful chatter, all without ever taking her coat off. And that moment where Leigh keeps his camera on her when the authorities show up at her door and her face just falls quietly apart—it's so devastating, so un-self-conscious, so completely within the skin of the character.

JB: I'm pathetically handicapped here because I haven't seen *Being Julia* or *Vera Drake*, though I'm sure Staunton's amazing. Based on what I've seen, I'd choose **Kate Winslet**. She's the guts of *Eternal Sunshine*, every romantic fool's worst nightmare, so quirkily seductive and maddening at the same time. She grounds the film's premise, the idea that you can want someone so bad but also want to free yourself of their memory because that ghost is just too painful. As for alternatives, I thought about Anne Reid's brilliant work in *The*

And the *real* nominees are...

BEST PICTURE
The Aviator
Finding Neverland
Million Dollar Baby
Ray
Sideways

BEST ACTOR
Don Cheadle, *Hotel Rwanda*
Johnny Depp, *Finding Neverland*
Leonardo DiCaprio, *The Aviator*
Clint Eastwood, *Million Dollar Baby*
Jamie Foxx, *Ray*

BEST ACTRESS
Annette Bening, *Being Julia*
Catalina Sandino Moreno, *Maria Full of Grace*
Imelda Staunton, *Vera Drake*
Hilary Swank, *Million Dollar Baby*
Kate Winslet, *Eternal Sunshine of the Spotless Mind*

BEST SUPPORTING ACTOR
Alan Alda, *The Aviator*
Thomas Haden Church, *Sideways*
Jamie Foxx, *Collateral*
Morgan Freeman, *Million Dollar Baby*
Clive Owen, *Closer*

BEST SUPPORTING ACTRESS
Cate Blanchett, *The Aviator*
Laura Linney, *Kinsey*
Virginia Madsen, *Sideways*
Sophie Okonedo, *Hotel Rwanda*
Natalie Portman, *Closer*

...and Julie Delpy's in *Before Sunset*. If we're talking about overperformances and performances, we might talk about **Maggie Cheung** in Assayas's largely unseen ... a very modest film, but ... ates familiar themes with ... Cheung fleshes out the ... with a blunt elegance, tracing a ... trajectory as this almost insufferable failed musician and mother tries desperately to gather the patience ... art from square one all over again ... the age of 40 or so.

PM: That's interesting because my ... nate pick is a former co-star of ... ggie Cheung. I was originally ... nking of Laura Dern for *We Don't ... Here Anymore*, but then I decided ... **Zhang Ziyi** in *House of Flying ...gers*. The greatest movie stars in ... world right now are in Asia. In ...rth America, we don't seem to ...ve decent romantic leads or decent ...ion heroes anymore, but there are ...s of them making great movies in ... and Hong Kong. *Flying Daggers* ...nd of peters out in its final third, ...t Zhang Ziyi is magnetic all the way ... rough, so beautiful, so physically ...onishing in her action scenes. It's ...most impossible to imagine another ... tress being able to pull this ...emanding role off this convincingly.

BEST SUPPORTING ACTOR

...M: I'm going with **Alan Alda**, surprisingly enough, narrowly edging ...t Clive Owen, who's very good in ... *oser*. It was an inspired decision to ...st Alda as this slimy politician, ...wen Brewster. It's delightful to see Alda using his familiar earnest good-guy mannerisms to expose this guy's total corruption. It's an indelible portrait of a certain kind of corruption—the respectable-looking man in the respectable pinstriped suit but with the soul of the worst two-bit chiseler. What about you? Who do you like?

JB: First, let me just say that, good as he is, Jamie Foxx in *Collateral* shouldn't even count because calling that a supporting role is just stupid. He's the goddamn star of the movie! Anyway, while Clive Owen managed to cut through a lot of fraudulent hokum in *Closer* with his great performance, I have to say that I had the most sheer fun at the movies last year watching **Thomas Haden Church** in *Sideways*. The guy's shamelessly funny, and a lovely contrast to Giamatti. And I think he understood that the real love story here is between the two men: it's a falling-out-of-love story, a long-delayed growing-up story. Church flamboyantly embodied that panicked clinging to one's vanishing youth.

PM: Hm. I like that.

JB: Who would you have nominated?

PM: These supporting categories are always the most fun because you can really seek out all these unusual little treasures. I thought of several: Steve Carell in *Anchorman*, Brad Bird, who's the voice of Edna Mode in *The Incredibles*, Willem Dafoe in *The Life Aquatic With Steve Zissou*...

JB: I enjoyed Dafoe immensely.

PM: He's pretty great. But ultimately, I'm going with **Josh Peck** in *Mean Creek*. I think this is one of the great child performances of all time, in a role far more complicated than anything Haley Joel Osment's ever done. The character's outline is familiar—a schoolyard bully who's as insecure as the kids he picks on—but Peck's not afraid to make him genuinely unlikable and self-aggrandizing, and he also gives him this weird sense of humour and a surprising artistic streak. There's never a false moment. Right now, Peck's on some kids' show on Nickelodeon, but if he finds the right roles, I think he could become another Philip Seymour Hoffman. Who was your pick?

JB: If I could give one award to two guys here, I would love for **Steve Coogan and Alfred Molina** to share it for the "Cousins?" episode of *Coffee and Cigarettes*. Their wonderful, delicate interplay is what really great comedy is made of. But, to be slightly more realistic, I believe **Rodrigo De La Serna** gave the year's fullest supporting performance in *The Motorcycle Diaries*. He's a bit like Church, actually, humourously giving voice to all the scatological instincts of these guys on the road, hurling awkwardly into adulthood and responsibility and leaving the shelter of youth and home behind. And what joy he exuded doing things as simple as dancing or smiling at women.

PM: Absolutely. his co-star in that movie, Gael García Bernal, is turning into the biggest movie star in the world right now, but almost no one mentions De La Serna and he's terrific.

BEST SUPPORTING ACTRESS

PM: I didn't like her for the longest time, but ever since *You Can Count on Me*, I've become a big fan of **Laura Linney**, and she's my pick in this category. I love the way she handles her role in *Kinsey*, as this kind of plain-looking academic for whom discovering sex with her husband becomes this grand adventure. She still looks mousy, but she's *radiantly* mousy. One of my favourite scenes of the year is that one where Liam Neeson gives her a pair of sensible shoes for her birthday and she's so delighted by them, she puts them on her hands and starts tapping them on Neeson's chest. I love movies about wonderful marriages, and Linney and Neeson are one of my all-time favourite screen couples.

JB: This was tricky. I have no reservations whatsoever about Sophie Okonedo's turn in *Hotel Rwanda*—it's quite lovely, and I was with her every minute. However, while I *did* have reservations about **Cate Blanchett**'s turn in *The Aviator*, I admired her tremendous audacity. She goes out on a limb as Katharine Hepburn, letting both the icon and the person we might imagine behind the icon inform her detailed performance, her mannered speech and odd sensuality. I think she got Scorsese's approach and I marveled at how she wound the film's stylized tone and the character's moments of emotional truth into something whole—in some ways even understated.

PM: And your alternative pick?

JB: Two major films in particular were full of strong supporting women: *Ray* and *The Sea Inside*. How all these performances went neglected when the films were obviously admired by the academy is one more baffling thing about this year's ballot. The most impressive is **Mabel Rivera** in *The Sea Inside*. Much of the film's tension surrounding the family's struggle to support the suicide of someone they love is encapsulated in her completely natural presence. She effortlessly evokes this central conflict with great complexity and feeling, her face as expressive as Bardem's. How about you?

PM: Well, first I thought of Lily Tomlin in *I Heart Huckabees*.

JB: I thought of her too.

PM: She and Dustin Hofman are another one of those great married couples. I also thought about Lynn Redgrave, who has a lovely single scene in *Kinsey*. But I finally made a choice that weirdly contradicts your favourite. **Cate Blanchett**'s nominated in this category, but for the wrong role: she *should* have been nominated for her virtuoso turn in the "Cousins" episode of *Coffee and Cigarettes*, playing both herself and her resentful, punky cousin. It's a perfect little acting jewel—she's so good at capturing the way a certain kind of underachiever can make a person feel completely ashamed of their own success, and she's even better playing herself, trying to be polite, trying to get out of this awkward situation but feeling horribly guilty for wanting her own cousin to leave her alone.

JB: Well, she'll probably want to be left alone at the Oscar party too once *Million Dollar Baby* and *Ray* scoop up all the awards. I know—I'm being cynical.

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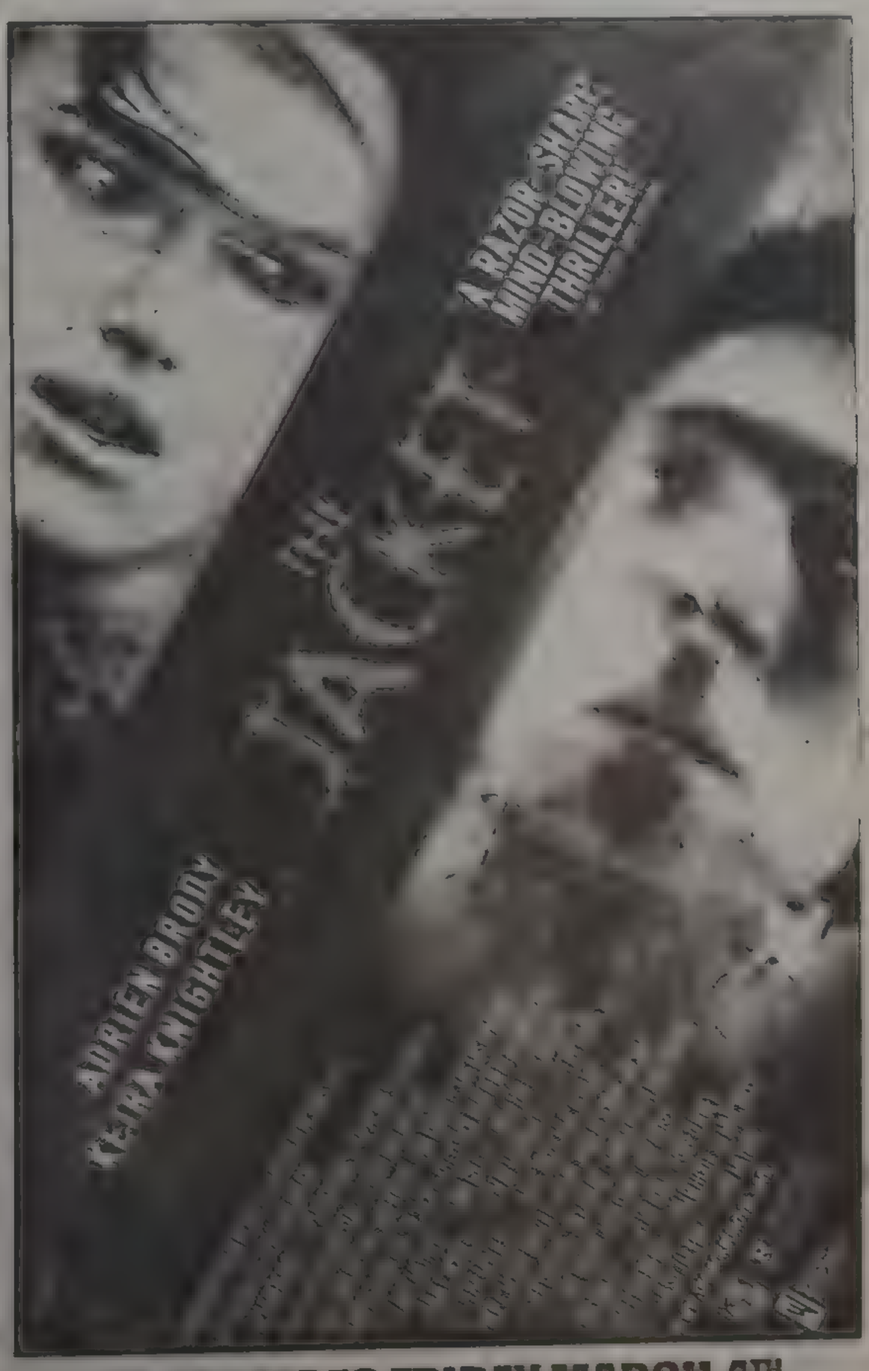
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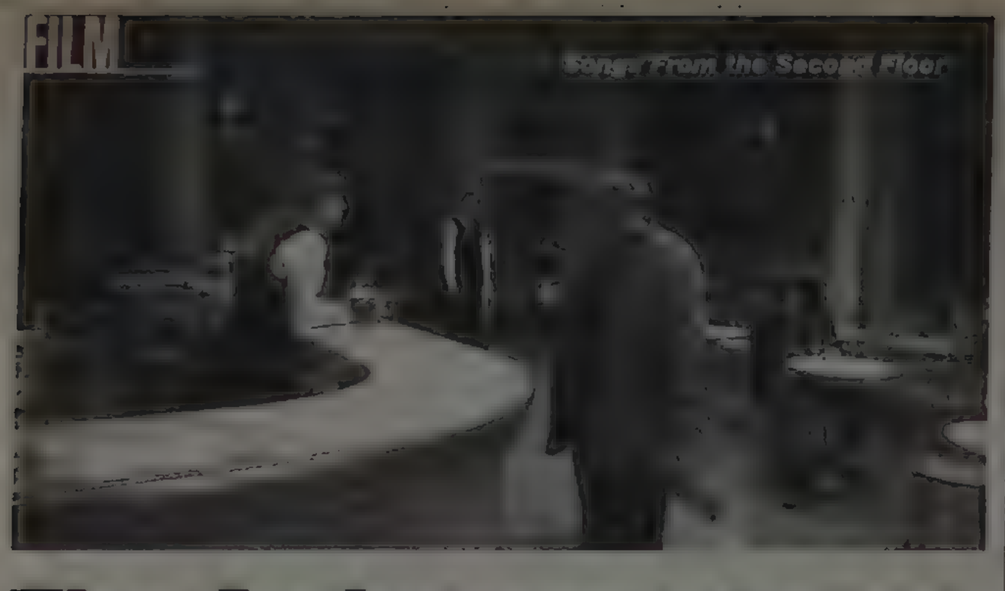
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The Andersson tapes

Iconoclastic Swedish director's output proves *It's Not Easy Being Human*

By COLLEEN ADDISON

Roy Andersson is Sweden's answer to Luis Buñuel, an iconoclastic filmmaker who rejects audience approval and makes what he wants—in his case, bizarre, opinionated rants loaded with plenty of surrealist imagery. Andersson is best known in North America for his 2000 film *Songs From the Second Floor*, but ***It's Not Easy Being Human***, Metro Cinema's salute to Andersson's work, also includes two Andersson features from the '70s (*A Swedish Love Story* and *Giliap)* as well as a set of commercials and two shorts, *World of Glory* and *Something Happened*.

His commercials are sharply different from his films, quirky and amusing, despite Andersson's reputation as an "anti-capitalist." Yes, that's right; an anti-capitalist maker of ads. Nevertheless, as a director of commercials, Andersson has been very successful; Ingmar Bergman himself labelled Andersson's commercials "the best in the world." This praise seems a bit extreme, but the commercials *are* funny: in one, a soldier kisses a girl goodbye in front of a WWII-era ocean liner. He waves sadly to her as he leaves, overbalances and tumbles headfirst into the water. The camera closes in on the life preserver hanging nearby. "Sometimes," reads the slogan, "accidents *can* be prevented." In another, drunken wedding guests push the groom's car down the road and away—into a row of parked cars. Sooner or later, everyone needs insurance.

Something Happened, meanwhile, was commissioned as an educational short about AIDS for teens by the Swedish Board of Health and Welfare, who then backed out frantically when the film proved to be depressing. The film debuted in Sweden six years later, but the reasons for the Board's horror are hardly a mystery: the film spends a great deal of time showing how prejudice affected the research into the origins of AIDS. Following a voice-over that states how people look for scapegoats when faced with devastating diseases, a scientist (Lennart Björklund) at a conference acts out a possible scenario of the beginnings of AIDS. He depicts a hungry black man, complete with Neanderthal walk, trying desperately to catch a monkey. Later, other scientists shake their heads, talking scornfully of the seething mass of wild animals and bacteria that is Africa.

Where the film fails is towards the end, as Andersson broadens his theme to include the AIDS research performed on the mentally ill. Sadly, so many experiments have been done on these people that it's no longer enough to see images of patients escorted by nurses to receive their daily dose of whatever poison the experimenters have dreamed up. Yes, it's terrible and all, but what were these tests? Specifics are needed, and Andersson doesn't give us any.

WORLD OF GLORY is the most uneven film in the batch. It starts with a bang, a fantastic (while not exactly uplifting) first scene. People stand blank-faced as they watch another group being herded, naked and shivering, into a large truck. The doors are closed and one man, struggling a bit, attaches a hose from the exhaust pipe to a hole in the truck's side. Suddenly, one of the watchers twists his head to look straight into the camera. This is impressive: faced with such a scene, we the audience automatically identify with the victims. But the scene mocks this sort of delusion; with that one look, we realize that we too are watchers, not victims.

Unfortunately, the rest of the film consists of tableaux which all serve to show just how normal this man is. "I'm a broker," he says. "This is my bed." He's overwhelmed by guilt, poor man, and we all should be too; the best of these scenes is set in a church, with our boy taking communion and grabbing the chalice to gulp more wine while the angry priest wrests it away. The point's been made, and these scenes only belabour it.

In short, the films are rather a mixed bag. It's too bad, really; a little more evening out and they would have been riveting.

IT'S NOT EASY BEING HUMAN: THE FILMS OF ROY ANDERSSON
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REVUE **FOREIGN**

Preaching to the perverted

John Waters's *A Dirty Shame* is a proud paean to sexual abnormality

By DARREN ZENKO

Want to see *Jackass* kingpin Johnny Knoxville revive computer-generated roadkill by giving it mouth-to-mouth? Want to see Tracey Ullman have a few dozen celluloid orgasms that make Meg Ryan's famous table-slapper seem like a kitten sneeze? Want to see Selma Blair shake beachball breast prosthetics? Trees fucking? Puke fetishists? Suburban orgies? David Hasselhoff on the shitter? No? Then there's something wrong, something sick and lifeless and sexless and empty and bigoted and wrong with you, and John Waters's new ***A Dirty Shame*** spends its 90 minutes telling you so and lampooning your prudery.

If you wouldn't mind seeing all that, though, *A Dirty Shame* is an hour-and-a-half of gleefully defiant deviance. More manifesto than film—and more catalogue than manifesto—this is John Waters beating his gong at its loudest and proudest. It's a call to arms, a declaration of sex-loving confraternity, a quickie primer on all the permutations and combinations of perversion so familiar to anyone with a cable modem and a free hand (or an alt-weekly sex column), a satire subtle as a fart in the face, sharp as a whiffle-bat. And it all begins with a head injury.

Sylvia Stickles (Ullman) is dumpy, frumpy, grumpy, harried and anything but horny when we first meet her, brushing off the Healthy Urges of her husband Vaughn (Chris Isaak) while preparing breakfast for house-arrested (and mammoth-mammed) go-go-dancer daughter Caprice , a.k.a. "Ursula Udders" (Selma Blair). One stalled station wagon and a clonk on the head later, and Sylvia's encountered Sex Messiah Ray-Ray Perkins (Knoxville), had her sexuality hyper-awakened (she's a cunnilingus bottom, avidly) and embarked on a candy-coloured journey into the wonderful, smiley, everything-accepting world of joyful erotic perversions, which are carefully and respectfully enumerated for us. There's a family of bears down the block (chubby, hairy gay men), an adult-baby neighbourhood cop, a dirt-fetish stockboy... a whole identity-parading Legion of Sexual Superheroes (complete with Secret Headquarters) led by the beatific Ray-Ray, working together in search of the impossible, inconceivable Holy Grail: a sex act that hasn't been done before.

Sound like fun? I thought so . . . I'm certainly going to be in the minority. The actual storyline of *A Dirty Shame* is the thin, easy, uncomplicated plot of the propaganda film the sex-hating Neuters (i.e., "normal folks"), inflamed by the rise in indecency actuated by Ray-Ray's proselytizing, embark on a sputteringly impotent crusade to clean up the neighbourhood; "We're all Neuters and we'll never, never be not normal!" is their rallying cry. But the real cry here is Waters's, and it feels desperate. This is his shriek—a joyous, gleeful, celebratory shriek, but still a shriek—against a world of Virginity Restoration Surgery, Abstinence Education and seven-digit fines for broadcasting a not-actually-exposed breast for less than two seconds. It's a fantasy of triumph over that which will not be triumphed against, like *Revenge of the Nerds* but less plotty.

The thing is, as propaganda, it works. Waters is preaching to the choir, yeah, but if you're *in* the choir, *A Dirty Shame* might inspire you to sing your dirty little heart out.

A DIRTY SHAME
Written and directed by John Waters • Starring Tracey Ullman, Johnny Knoxville, Chris Isaak and Selma Blair • Zeidler Hall, The Citadel • Fri, Feb 25, Sun-Mon, Feb 27-28 (9pm) • Metro Cinema • 425-9212

REVUE **COMEDY**

House of hellish lovers

Constantine Hollywoodizes its source material, but the demons don't disappoint

By STEPHEN NOTLEY

Quick tip for those not in the nerd loop: ***Constantine*** is based on a comic—a pretty good one called *Hellblazer* which covers the exploits of one John Constantine, English, tall, good-looking, blond, trenchcoat-wearing, a shifty little working-class con artist who takes the piss and runs his grifts on angels, demons and all the various brands of wanker and tosser in between. He does magic, but not the hocus-pocus spell-casting junk; it's more about just being on a first-name basis with half the beings in the pantheon. He's bluff and bluster, a rake at the gates of hell. He's a great character; you should check out the comic.

At some point Hollywood came along and decided to make a movie version. As they so often do, they started by yanking out a central element: John's Englishness, teleporting him thousands of miles west to L.A. and reconstituting him as an American played by Keanu Reeves. For nerds, this is reason enough to check out and assume that they've "screwed it up." But regular folk haven't read the comic and care not for the fidelity of the adaptation, so the real question is: having removed this central component of the character, did the filmmakers have any good ideas of their own around which they could reconstitute Constantine in a way that makes sense?

The answer is, yes, sort of. Keanu's Constantine isn't the John of the comics, but he's pretty cool for a movie character, a gritty, hard-boiled exorcist who smokes constantly. His first scene's a lulu, a mirror-assisted demonstration with loads of visual flair. He's got tons of backstory too. It seems that when he was a kid, he could see demons. His parents thought he was crazy and put him in the nuthatch, which he hated so much he killed himself. He was revived, but his life-changing death experience taught him (a) Heaven and Hell are real, (b) suicide is a mortal sin and (c) since he killed himself, he's going to Hell when he dies again. Oh, and he's got lung cancer. So what's a guy to do but go around dispelling demons in the hopes that he can score enough points with God to overlook the whole suicide thing?

IN THE COURSE OF all this action he gets mixed up with Rachel Weisz, playing a cop investigating the death of her twin sister, and soon we're off to the races in a plot that involves several flashy demon fights, multiple day trips to a smoking, deep-orange, L.A.-style Hell, a cat, encounters with *Orlando*'s Tilda Swinton as the angel Gabriel and *Fargo*'s Peter Stormare as Lucifer, numerous submergings in water, several unearthly whiskings away and a big flamethrowing cross-gun that shoots holy water bullets.

Lots of stuff, much of it pretty cool. Whether it really adds up to anything is another question. Folks unfamiliar with *Hellblazer* won't be able to tell that the story is a kludged-together assemblage of scenes, bits, ideas and lines of dialogue from various story lines from the comic combined with more Hollywood-esque stuff like the big cross-gun; they'll just see Keanu marchin' around zapping demons and getting the job done and at the end of the day, well, he quits smoking. Satisfying? You decide. As a horroresque action movie, *Constantine* has a lot to offer, plenty of cool bits, some effective scenes, good fun. For the *Hellblazer* reader, the most likely reaction is wistful regret for the movie that could've been, a real adaptation set in England with a guy like Paul Bettany as John. But hey—that's Hollywood!

CONSTANTINE
Directed by Francis Lawrence • Written by Kevin Bodbin and Frank Cappello • Starring Keanu Reeves, Rachel Weisz, Tilda Swinton and Peter Stormare • Movie playing

REVUE **FANTASY**

usten marriage

iy Bride and udice should se both ites and ywoodophiles

COLLEEN ADDISON

, movie love. So sweet. The men re rich and pretty, all dying to et married. If you fight with a e man, he will be yours for life, ng you across continents, flash- his no-limit credit cards at you never, ever cheating or forget- the 12 dozen roses you demand- r your birthday.

r, yeah. Little bit of post-Valen- s bitterness creeping in there. ***le and Prejudice*** has all the ie love tropes and more. The y is a familiar one: lovely Lalita ywood star Aishwarya Rai) dis- rich and sexy but arrogant Will (Martin Henderson) on sight. this. They fall... Nah, it's too ible. I can't write it.

The film's got its highlights, too. cy's aloofness is nicely accentuat- by expressions of culture shock.



REVUE **ROMANCE**

desperation women sometimes feel to get married and be all rainbows and roses, but none of the others manage to reflect the economic necessity to marry that women in Austen's time felt. This one does; poverty may not be apparent in the sequined saris and satin slippers, but there's a sense of relief in the marriage preparations that isn't there—in fact, *can't* be there—in worlds where women have other economic opportunities. Not that small-town India is awful. The Country of Call Centres doesn't have the crushing poverty of, say, Bangladesh (the Land of the Sweatshop). It's not exactly rolling in rupees, though, and I'm guessing that women in particular are the ones who have the most trouble getting out. And we First Worlders might have our fantasies, but no one wants to marry rich like a woman from a poor country.

And while Darcy's sister Georgie (Alexis Bledel) might be little more than a cameo, Marsha Mason, as Darcy's embarrassing mother, is great in her equally tiny role.

And hell, real life it's not. But there is one real-life-type thing that *B&P* does portray well: the money. There've been a lot of modern adaptations of Jane Austen's *Pride and Prejudice*, and they all capture the

ON THE WHOLE, though, *Bride and Prejudice* is—shock of all shocks—fluff. But problems arise, not because this adaptation is so bad (I'm all for fluff, really), but because the original is so good. The great thing about Austen is that, even though her books were almost fairytales, they were never entirely so. Elizabeth makes it, but there are enough sad stepsisters to show what happens to those who don't get the prince.

The *P&P* version of marriage is the raison d'être for women of Elizabeth's class, but it isn't always el paradiso, if you'll excuse the mix of languages. The marriage of Elizabeth's rejected suitor Mr. Collins to her best friend is made only for money and thus is clearly not destined for true bliss. But in *Bride and Prejudice*, the same marriage, between Kholi (fabulously portrayed by Nitin Ganatra) and Chandra (Sonali Kulkarni), is wondrous, the bride skipping zippity-do down and off the streets of their little town.

The real crime, though, is Lalita, who has all of Elizabeth's outspokenness but none of her fun. In *Pride and Prejudice*, Elizabeth is both an independent woman and one who's a definite reflection of her time: she loves Darcy for his good heart and nice bod, but it doesn't hurt that he's got more than a couple of cents to rub together. She giggles over his house and money, just as she does over his, um, other assets. Lalita, by contrast, would never dream of sinking so low. Who cares about the cash; Lalita wants character. When her sisters hint that hallelujah, the bulge in Darcy's pocket means more than just "I'm happy to see you," Lalita rolls her eyes.

Aw, but it's cute. The setpieces are fun and there's enough of an ethnic gloss to make the story fresh. The movie does look like a tourist brochure, but it's a nice brochure. Our heroes chastely embrace Bollywood-style as the sun sets over a row of gently wafting palm trees.

Bride and Prejudice is good. It's just that it could have been better.

BRIDE AND PREJUDICE
Directed by Gurinder Chadha • Written by Gurinder Chadha and Paul Mayeda Berges • Starring Aishwarya Rai, Martin Henderson, Namrata Shirodkar and Naveen Andrews • Opens Fri, Feb 25

ALLIANCE ATLANTIS

THE MOST TERRIFYING MOVIE OF THE YEAR!"
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A WES CRAVEN FILM
CURSED
KEVIN WILLIAMSON WES CRAVEN
14A

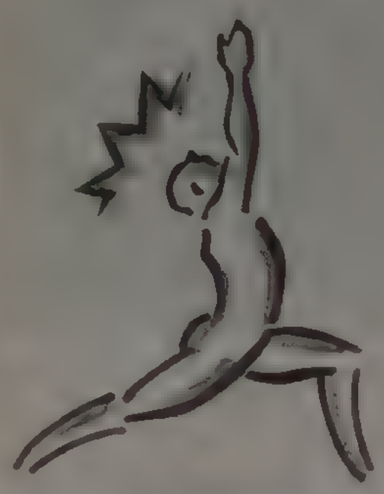
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From the director of "Bend It Like Beckham", comes
"The most fun you'll have at the movies this year!"
Scott Patrick, HOLLYWOOD ONE ON ONE

Aishwarya Rai
Martin Henderson
BRIDE & PREJUDICE
L.A. meets Bombay...and it's a perfect match.
MIRAMAX PG

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PRINCESS 10333-82 AVE. 433-0724
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• DIGITAL SOUND

Saturday February 26,
Anatomy Workshop
1–4 p.m.
Requirements for Teacher Training
Cost $30.
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metro CINEMA FEBRUARY 25-28

IT'S NOT EASY BEING HUMAN:
The Films Of...
ROY ANDERSSON

A SWEDISH LOVE STORY
FRIDAY AT 7PM

GILIAP
SUNDAY AT 7PM

SONGS FROM THE SECOND FLOOR
SATURDAY AT 9PM

SOMETHING HAPPENED
With WORLD OF GLORY
And ROY ANDERSSON'S COMMERCIALS
MONDAY AT 7PM

BLACK HISTORY MONTH FILMS
FRANTZ FANON:
BLACK SKIN, WHITE MASK
SCREENING WITH
A SON OF AFRICA
SATURDAY AT 7:00PM

PLUS JOHN WATERS'
A DIRTY SHAME
FRIDAY at 9:15 • SUNDAY at 8:30 • MONDAY at 9PM

All Metro screenings are held at Zeidler Hall in the Citadel Theatre, 9828-101 A Ave.
For more information, call 425-9212 or log on to www.metrocinema.org
Metro operates with the support of:
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FILM WEEKLY

THIS WEEK'S NEW MOVIES

Bride and Prejudice Aishwarya Rai, Martin Henderson and Naveen Andrews star in *Bend It Like Beckham* writer/director Gurinder Chadha's Bollywoodized version of Jane Austen's *Pride and Prejudice*, in which Indian woman who has vowed to marry for love, not for money, finds herself reluctantly attracted to an arrogant but charming California businessman. Read Colleen Addison's review on page 41.

Cursed Christina Ricci, Jesse Eisenberg, Joshua Jackson and Mya star in *Scream* director Wes Craven's horror flick about an estranged brother and sister who are brought together by the death of their parents and a savage werewolf attack that leaves them struggling to stay alive without succumbing to their lycanthropic urges.

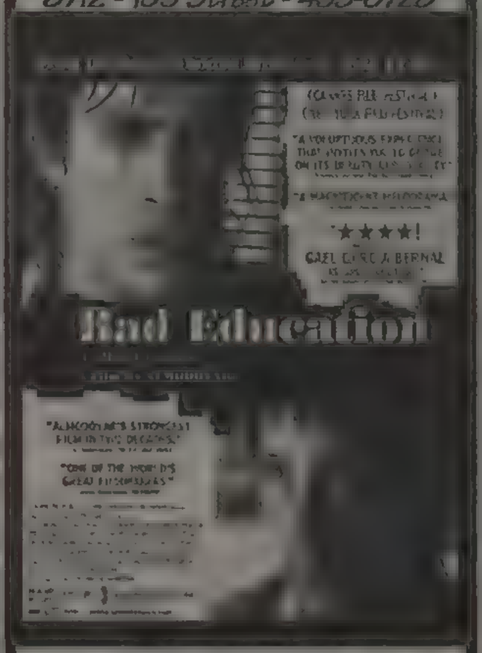
A Dirty Shame Tracey Ullman, Johnny Knoxville, Chris Isaak and Selma Blair star in *Pink Flamingos* writer/director John Waters's outrageous comedy about about a repressed Baltimore housewife whose is transformed into a sexually voracious dynamo following a freak head injury. Read Darren Zenko's review on page 40. *Zeidler Hall, The Citadel; Fri, Feb 25 (9pm), Sun-Mon, Feb 27-28 (9pm)*

Frantz Fanon: Black Skin, White Mask Director Isaac Julien's 1996 documentary portrait of the psychiarist and writer whose books *Black Skin, White Masks* and *The Wretched of the Earth* pioneered the study of the psychological impact of racism upon both colonized and colonizing populations. Showing with director Alrick Riley's *A Son of Africa*, a short biography of Olaudah Equiano, a slave whose sensational 1789 autobiography helped spark the anti-slavery movement of the 19th century. Read Minister Faust's article on page 12. *Zeidler Hall, The Citadel; Sat, Feb 26 (7pm)*

It's Not Easy Being Human: The Films of Roy Andersson A selection of short films, advertisements and feature films by the iconoclastic Swedish director. Featuring: *A Swedish Love Story* (1970): Fri, Feb 25 (7pm); *Song From the Second Floor* (2000): Sat, Feb 26 (9pm); *Giliap* (1975): Sun, Feb 27 (7pm); *Something Happened* (1987), *World of Glory* (1991) and *Roy Andersson's Commercials*: Mon, Feb 28 (7pm). All films in Swedish with English subtitles. Read Colleen Addison's review on page 40. *Zeidler Hall, The Citadel*

Man of the House Tommy Lee Jones, Kelli Garner, Shannon Marie Woodward and Anne Archer star in *The Mighty Ducks* director Stephen Herek's formula comedy about a crusty, middle-aged Texas Ranger who must go undercover as a cheerleading coach in order to protect a group of cheerleaders who have witnessed a murder

GARNEAU theatre
8712 - 109 Street - 433-0728



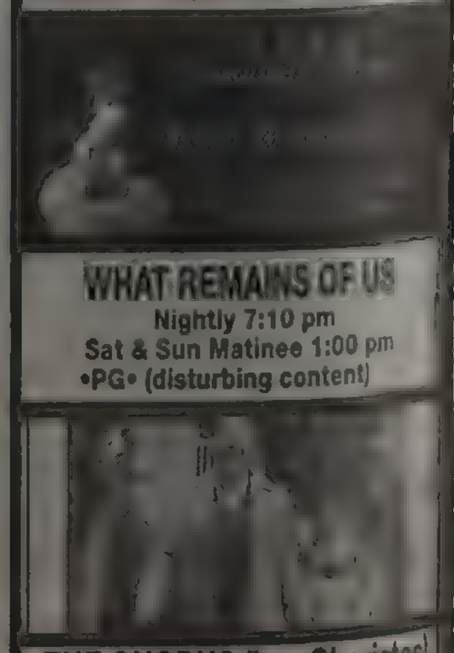
BAD EDUCATION
Nightly 7:00 & 9:15 pm
Sat & Sun Matinee 2:00 pm
•18A• (sexual content, mature theme)

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

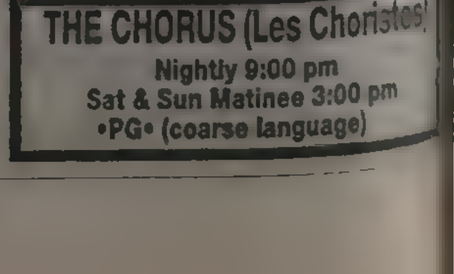


BRIDE AND PREJUDICE
Nightly 7:00 & 9:20 pm
Sat & Sun Matinee 2:00 pm
•PG•

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

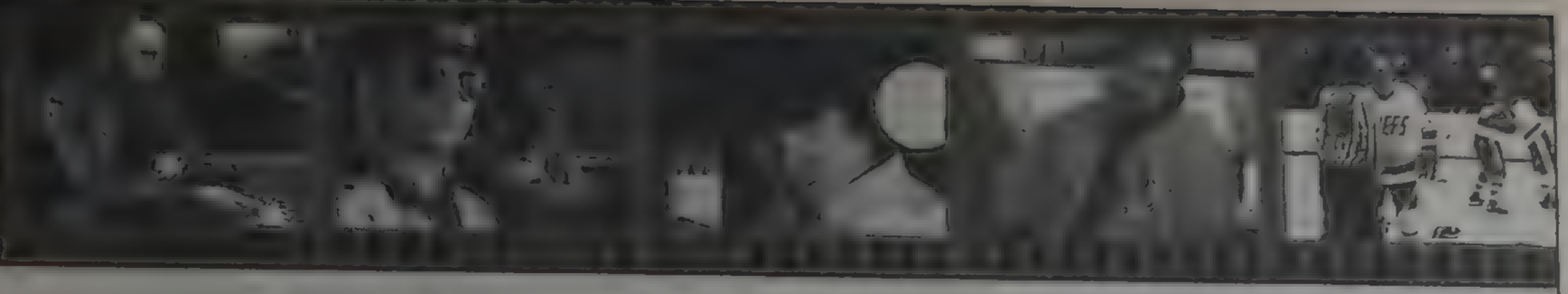


WHAT REMAINS OF US
Nightly 7:10 pm
Sat & Sun Matinee 1:00 pm
•PG• (disturbing content)



THE CHORUS (Les Choristes)
Nightly 9:00 pm
Sat & Sun Matinee 3:00 pm
•PG• (coarse language)

FILM LISTINGS



Showtimes for Friday, February 25 to Thursday, March 2

...times are subject to change at any time. Please contact theatre for confirmation.

GARNEAU

8212 109 St, 433-0728

3D EDUCATION 18A
...Sun 2:00

PRINCESS

10337-82 Ave, 433-0728

E CHORUS PG
...Daily 9:00, Sat Sun 1:00

...HIDE AND PREJUDICE PG
...2:00

...MAT REMAINS OF US PG
...Daily 7:10 Sat Sun 1:00

METRO CINEMA

9828-101A Ave, Citadel Theatre, 425-9212

A SWEDISH LOVE STORY STC

...DITY SHAME R
...Mon 7:00

...ANTZ FANON BLACK SKIN, WHITE MASK/ ...SONE OF AFRICA STC

...ONGS FROM THE SECOND FLOOR 14A

...G CIAP STC

...ROY ANDERSSON'S ...ORTS AND COMMERCIALS STC

...IXATION/THE SACRIFICE STC

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave, St. Albert, 458-9822

The showtimes listed are for the date of this issue, Thu, February 24 only. Please contact theatre for showtimes.

HITCH PG
...language. Thu 1:00 3:15 7:10 9:30

...ECAUSE OF WINN-DIXIE G
...Sun 1:15

...SON OF THE MASK PG
...content, cartoon violence throughout.
...1:15 3:15 6:45 8:45

...FOOG'S HEFFALUMP MOVIE G
...

...ARE WE THERE YET? PG
...

...CONSTANTINE 14A
...or violence throughout
...

LEDUC CINEMAS

...St, Leduc, ...

HITCH PG
...xual language Daily 7:00 9:30
...Sun 1:00 3:30

...CONSTANTINE 14A
...throughout Daily 7:05 9:30
...

...SON OF THE MASK PG
...throughout.
...

...ECAUSE OF WINN-DIXIE G
...Sun 1:15

...URSED 14A
...Daily 7:10 9:20
...

WETASKIWIN CINEMAS

(1) 780-352-3922

...HITCH PG
...9:30
...

...CONSTANTINE 14A
...Daily 7:05 9:20

...SON OF THE MASK PG
...throughout
...Mon 1:15 3:15

...ECAUSE OF WINN-DIXIE G
...Sun Mon 1:15 3:35

CINEMA GUIDE

CITY CENTRE

10200-102 Ave, 421-7020

...ITCH PG
...

SIDEWAYS 18A
Sexual content. Daily 12:40 3:40 6:30 9:30

MILLION DOLLAR BABY PG
Mature content, not recommended for young children.
Daily 12:30 3:30 6:40 9:40

FINDING NEVERLAND G
Fri-Tue Thu 1:30 3:50 6:50 9:15 Wed 1:30 3:50 9:15

HOTEL RWANDA 14A
Violence. Fri-Wed 1:20 4:10 7:10 10:10
Thu 1:20 3:50 10:10

THE AVIATOR PG
Mature content, not recommended for young children.
Daily 5:15 9:00

CONSTANTINE 14A
Horror violence throughout. No passes
Daily 1:00 4:00 7:00 10:00

BECAUSE OF WINN-DIXIE G
Daily 12:20 2:45

MAN OF THE HOUSE 14A
Daily 12:50 3:20 7:30 9:55

CURSED 14A
Gory violence throughout.
Daily 1:40 4:30 7:40 10:20

WEST MALL 8

...170 St, 444-...

FLIGHT OF THE PHOENIX PG
Coarse language, violence. Daily 8:50

THE SPONGEBOB SQUAREPANTS MOVIE G
Fri-Sun 2:20 4:30 6:40 Mon-Thu 4:30 6:40

BLADE: TRINITY 18A
Daily 9:35

FAT ALBERT G
Fri-Sun 1:50 4:00 7:30 Mon-Thu 4:00 7:30

THE POLAR EXPRESS G
Fri-Sun 2:00 4:20 6:30 9:00 Mon-Thu 4:20 6:30 9:00

WHITE NOISE PG
May frighten young children, some coarse language.
Fri-Sun 2:10 4:35 7:10 9:25 Mon-Thu 4:35 7:10 9:25

OCEAN'S TWELVE PG
Coarse language. Fri-Sun 1:30 4:05 7:00 9:40
Mon-Thu 4:05 7:00 9:40

ASSAULT ON PRECINCT 13 18A
Brutal violence throughout. Fri-Sun 2:15 4:40 7:20 9:45
Mon-Thu 4:40 7:20 9:45

THE INCREDIBLES G
Fri-Sun 1:40 4:15 6:50 9:20
Mon-Thu 4:15 6:50 9:20

IN GOOD COMPANY PG
Coarse language. Fri-Sun 2:30 4:50 7:05 9:30
Mon-Thu 4:50 7:05 9:30

CLAREVIEW

...170 Ave, 472-...

HITCH PG
Sexual language. Fri-Sun 1:30 4:40 7:30 10:00
Mon-Thu 4:40 7:30 10:00

POOH'S HEFFALUMP MOVIE G
Fri-Sun 1:10 3:00 5:00 Mon-Thu 5:00

ONG BAK: THE THAI WARRIOR 18A
Subtitled. Daily 9:00

HIDE AND SEEK 14A
Frightening scenes. Daily 6:40 8:50

MEET THE FOCKERS 14A
Crude content, sexual language throughout
Fri-Sun 1:00 4:00 7:00 9:40
Mon-Thu 4:00 7:00 9:40

ARE WE THERE YET? PG
Fri-Sun 2:10 4:20 6:50 Mon-Thu 4:20 6:50

BOOGEYMAN 14A
Frightening scenes, not recommended for young children. Fri-Sun 2:30 5:20 7:20 9:30
Mon-Thu 5:20 7:20 9:30

THE WEDDING DATE 14A
Daily 9:10

CONSTANTINE 14A
Horror violence throughout. No passes
Fri-Sun 1:50 4:30 7:10 9:50
Mon-Thu 4:30 7:10 9:50

SON OF THE MASK PG
Crude content, cartoon violence throughout
Fri-Sun 1:40 4:10 6:45 9:20
Mon-Thu 4:10 6:45 9:20

BECAUSE OF WINN-DIXIE G
Fri-Sun 1:20 3:50 6:30 Mon-Thu 3:50 6:30

MAN OF THE HOUSE 14A
Fri-Sun 2:20 4:50 7:40 10:10
Mon-Thu 4:50 7:40 10:10

CURSED 14A
Gory violence throughout.
Fri-Sun 2:40 5:10 7:50 10:05
Mon-Thu 5:10 7:50 10:05

SOUTH EDMONTON COMMON

1525-99 St, 436-8585

HITCH PG
...

ONG BAK: THE THAI WARRIOR 18A
Subtitled. Daily 2:20 5:15 8:10 10:45

MEET THE FOCKERS 14A
Crude content, sexual language throughout
Daily 2:10 4:45 7:40 10:20

HOTEL RWANDA 14A
Violence. Daily 1:15 4:00 6:50 9:45

ARE WE THERE YET? PG
Daily 12:50 3:10 6:30 9:00

SIDEWAYS 18A
Sexual content. Daily 1:20 4:20 7:15 10:15

MILLION DOLLAR BABY PG
Mature content, not recommended for young children
Daily 12:30 3:45 7:10 10:10

HIDE AND SEEK 14A
Frightening scenes. Daily 9:20

BOOGEYMAN 14A
Frightening scenes, not recommended for young children. Daily 1:10 3:20 5:30 7:50 10:40

THE WEDDING DATE 14A
Daily 1:40 4:15 6:40 9:10

CONSTANTINE 14A
Horror violence throughout. No passes
Daily 12:45 1:45 3:50 4:50 7:00 8:00 9:50 10:45

SON OF THE MASK PG
Crude content, cartoon violence throughout.
Daily 12:30 2:50 5:00 7:20 9:40

THÉRÈSE PG
Daily 12:40 3:15

BECAUSE OF WINN-DIXIE G
Fri-Mon Wed-Thu 1:30 4:10 6:45 Tue 4:10 6:45
Star and Strollers screening: Tue 1:00

BRIDE AND PREJUDICE PG
THX Daily 1:00 3:40 6:30 9:15

MAN OF THE HOUSE 14A
THX Daily 1:50 4:30 7:30 10:00

GALAXY CINEMAS @ SHERWOOD PARK

...Sherwood Drive, 410-0150

HITCH PG
Sexual language. Fri 3:20 7:10 10:00
Sat-Sun 12:20 3:20 7:10 10:00 Mon-Thu 7:10 10:00
Star and Strollers screening: Tue 1:00

POOH'S HEFFALUMP MOVIE G
Fri 3:30 7:05 Sat-Sun 12:00 1:40 3:30 7:05
Mon-Thu 7:05

MILLION DOLLAR BABY PG
Mature content, not recommended for young children
Daily 9:00

MEET THE FOCKERS 14A
Crude content, sexual language throughout
Fri 4:00 6:45 9:40 Sat-Sun 1:10 4:00 6:45 9:40
Mon-Thu 6:45 9:40

RACING STRIPES G
Fri 3:30 Sat-Sun 12:00 3:30

ARE WE THERE YET? PG
Fri 4:10 6:50 9:10 Sat-Sun 1:00 4:10 6:50 9:10
Mon-Thu 6:50 9:10

FINDING NEVERLAND G
Daily 9:15

BOOGEYMAN 14A
Frightening scenes, not recommended for young children. Daily 7:40 10:10

CONSTANTINE 14A
Horror violence throughout
No passes. Fri 3:10 7:00 9:50
Sat-Sun 12:10 3:10 7:00 9:50 Mon-Thu 7:00 9:50

BECAUSE OF WINN-DIXIE G
Fri 3:50 6:30 Sat-Sun 12:50 3:50 6:30
Mon-Thu 6:30

SON OF THE MASK PG
Crude content, cartoon violence throughout
Fri 4:20 7:20 9:30
Sat-Sun 1:20 4:20 7:20 9:30
Mon-Thu 7:20 9:30

MAN OF THE HOUSE 14A
Fri 3:40 6:40 9:20 Sat-Sun 12:40 3:40 6:40 9:20
Mon-Thu 6:40 9:20

CURSED 14A
Gory violence throughout. Fri 4:30 7:30 10:05
Sat-Sun 1:30 4:30 7:30 10:05
Mon-Thu 7:30 10:05

NORTH EDMONTON CINEMAS

14231-137 Ave, 732-2236

HITCH PG
Sexual language. Daily 1:40 4:30 6:40 7:30 9:30 10:10

POOH'S HEFFALUMP MOVIE G
Daily 12:30 2:15 4:10

ONG BAK: THE THAI WARRIOR 18A
Subtitled. Daily 10:05

THE AVIATOR PG
Mature content, not recommended for young children
Daily 4:50 8:30

MEET THE FOCKERS 14A
Crude content, sexual language throughout
Fri-Sun Tue-Thu 1:30 4:15 6:50 9:20
Mon 1:30 4:15 9:20

RACING STRIPES G
Daily 12:20 2:30

ARE WE THERE YET? PG
Daily 12:45 3:10 5:20 7:35 9:55

SIDEWAYS 18A
Sexual content. Daily 1:15 3:50 6:45 9:55

MILLION DOLLAR BABY PG
Mature content, not recommended for young children
Daily 12:40 3:30 7:00 10:00

BOOGEYMAN 14A
Frightening scenes, not recommended for young children. Daily 2:10 5:00 7:40 10:15

CONSTANTINE 14A
Horror violence throughout. No passes
Daily 1:10 4:00 6:55 8:00 9:40 10:30

SON OF THE MASK PG
Crude content, cartoon violence throughout
Daily 12:50 3:00 5:10 7:20 9:50

BECAUSE OF WINN-DIXIE G
Daily 2:00 4:40 7:15

THÉRÈSE PG
Daily 1:20 3:45 6:00

MAN OF THE HOUSE 14A
Fri-Mon Wed-Thu 1:50 4:20 7:05 9:45 Tue 4:20 7:05 9:45 Star and Strollers screening: Tue 1:00

CURSED 14A
Gory violence throughout.
Daily 1:00 3:15 5:30 7:50 10:20

FAMOUS PLAYERS

GATEWAY 8

...170 Ave, 444-...

LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS PG
Fri Sat Sun 1:05 3:50 6:30 Mon Tue Wed Thu 6:30

THE AVIATOR PG
Mature content, not recommended for young children
Fri Sat Sun 12:40 4:20 8:30 Mon Tue Wed Thu 8:30

COACH CARTER PG
Coarse language. Fri Sat Sun 12:30 3:30 6:50 9:40
Mon Tue Wed Thu 6:50 9:40

FINDING NEVERLAND G
Fri Sat Sun 1:20 4:10 7:00 9:45
Mon Tue Wed Thu 7:00 9:45

POOH'S HEFFALUMP MOVIE G
Fri Sat Sun 1:00 2:45 4:30 7:20
Mon Tue Wed Thu 7:20

CLOSER 18A
Crude sexual language. 9:50

THE PHANTOM OF THE OPERA PG
May frighten young children. 6:40 9:35

RACING STRIPES G
Fri Sat Sun 1:15 3:45

CURSED 14A
Gory violence throughout
Fri Sat Sun 1:25 4:00 7:25 10:00
Mon Tue Wed Thu 7:25 10:00

BEING JULIA 14A
Sexual content. Fri Sat 12:50 3:25 7:10 9:30
Sun 12:50 7:10 9:30 Mon Tue Wed Thu 7:10 9:30

SILVERCITY WEST EDMONTON MALL

...170 St, 444-2431

HITCH PG
Sexual language
1:15 1:55 3:50 4:45 6:45 7:20 9:25 9:55

MILLION DOLLAR BABY PG
Mature content, not recommended for young children
1:05 4:05 7:10 10:05

HIDE AND SEEK 14A
Frightening scenes. 9:35

MEET THE FOCKERS 14A
Crude content, sexual language throughout
1:50 4:40 7:40 10:15

THE AVIATOR PG
Mature content, not recommended for young children
...

RACING STRIPES G
1:10

ARE WE THERE YET? PG
2:00 4:25 6:50 9:15

BOOGEYMAN 14A
Frightening scenes, not recommended for young children. Fri Sat Sun Mon Tue Thu 1:45 4:10 7:35 9:50
Wed 1:45 4:10 9:50

POOH'S HEFFALUMP MOVIE G
1:20 3:10 5:15 7:20

CONSTANTINE 14A
Horror violence throughout
1:35 3:40 4:35 6:55 7:25 9:40 10:10

SON OF THE MASK PG
Crude content, cartoon violence throughout
1:40 4:15 7:15 9:30

RACING STRIPES G
Daily 12:20 2:30

ARE WE THERE YET? PG
Daily 12:45 3:10 5:20 7:35 9:55

SIDEWAYS 18A
Sexual content. Daily 1:15 3:50 6:45 9:55

MILLION DOLLAR BABY PG
Mature content, not recommended for young children
Daily 12:40 3:30 7:00 10:00

BOOGEYMAN 14A
Frightening scenes, not recommended for young children. Daily 2:10 5:00 7:40 10:15

CONSTANTINE 14A
Horror violence throughout. No passes
Daily 1:10 4:00 6:55 8:00 9:40 10:30

SON OF THE MASK PG
Crude content, cartoon violence throughout
Daily 12:50 3:00 5:10 7:20 9:50

BECAUSE OF WINN-DIXIE G
Daily 2:00 4:40 7:15

THÉRÈSE PG
Daily 1:20 3:45 6:00

MAN OF THE HOUSE 14A
Fri-Mon Wed-Thu 1:50 4:20 7:05 9:45 Tue 4:20 7:05 9:45 Star and Strollers screening: Tue 1:00

CURSED 14A
Gory violence throughout.
Daily 1:00 3:15 5:30 7:50 10:20

BECAUSE OF WINN-DIXIE G
1:25 3:55 7:05

MAN OF THE HOUSE 14A
1:00 4:00 7:00 9:45 Famous Babes Wed 1pm

CURSED 14A
Gory violence throughout
1:30 4:10 7:00 10:00

WESTMOUNT CENTRE

111 Ave, Groat Rd, 455-8726

HITCH PG
Sexual language. Fri Sat Sun 1:30 4:00 7:10 9:40
Mon Tue Wed Thu 7:10 9:40

MEET THE FOCKERS 14A
Crude content, sexual language throughout
Fri Sat Sun 1:40 4:10 6:45 9:20
Mon Tue Wed Thu 6:45 9:20

CONSTANTINE 14A
Horror violence throughout
Fri Sat Sun 1:20 4:20 7:00 9:50
Mon Tue Wed Thu 7:00 9:50

SON OF THE MASK PG
Crude content, cartoon violence throughout
Fri Sat Sun 1:50 4:30 7:20 9:30
Mon Tue Wed Thu 7:20 9:30

MOVIES 12 / CINEMA CITY 12

130 AVE - 50TH STREET 472-9779

...STREET ...

SHOWING AT BOTH CINEMAS

THE INCREDIBLES G
Cinema City 12: Sat-Sun 11:00 Daily 1:30 4:15 6:55 9:25 Fri Sat late show 11:55
Movies 12: Sat-Sun 11:10 Daily 1:50 4:30 7:05 9:35 Fri Sat late show 12:05

IN GOOD COMPANY PG
Coarse language. **Cinema City 12:** Sat Sun 11:40 Daily 2:10 4:45 7:10 9:35 Fri Sat late show 12:05
Movies 12: Sat-Sun 11:20 Daily 1:40 4:25 7:15 9:45 Fri Sat late show 12:00

ELEKTRA 14A
Cinema City 12: Sat-Sun 11:25 Daily 1:55 4:35 7:30 9:55 Fri Sat late show 12:10
Movies 12: Sat-Sun 11:45 Daily 2:20 4:35 7:25 9:30 Fri Sat late show 11:510

OCEAN'S TWELVE PG
Coarse language. **Cinema City 12:** Sat-Sun 11:05 Daily 1:45 4:20 7:00 9:45 Fri Sat late show 12:15
Movies 12: Sat-Sun 11:00 Daily 1:25 4:20 7:00 9:40 Fri Sat late show 12:10

THE POLAR EXPRESS G
Cinema City 12: Sat-Sun 11:15 Daily 1:50 4:50
Movies 12: Sat-Sun 11:10 Daily 1:20 4:15

HOUSE OF FLYING DAGGERS 14A
Cinema City 12: Daily 7:15 9:50
Fri Sat late show 12:20

FAT ALBERT G
Cinema City 12: Sat Sun 11:50 Daily 2:15 4:55 7:25 9:30 Fri Sat late show 11:40 **Movies 12:** Sat Sun 11:50 Daily 2:15 4:55 7:20 9:25 Fri Sat late show 11:35

THE SPONGEBOB SQUAREPANTS MOVIE G
Cinema City 12: Sat Sun 11:45 Daily 2:20 4:45 7:0... 9:15 Fri Sat late show 11:25 **Movies 12:** Sat Sun 11:... Daily 1:... 4:15 ... Fri Sat late ... 11:25

FLIGHT OF THE PHOENIX PG
Coarse language, violence
Cinema City 12: Sat Sun 11:3...
Daily 2:05 5:00 7:35 10:00 Fri Sat late ...
Movies 12: ... 11:40 Daily 2:10 ...
Fri Sat late show 12:20

BLADE: TRINITY 18A
Cinema City 12: Sat Sun 11:20
Daily 2:00 4:40 7:40 10:05 Fri Sat late show 12:...
Movies 12: Sat Sun 11:05 Daily 1:30 4:10 ...
Fri Sat late show 12:10

SHALL WE DANCE PG
Movies 12: Daily 7:40 10:05 Fri Sat late show ...

LADDER 49 PG
Coarse language. **Cinema City 12:** Sat Sun 11:10 Daily 1:40 4:30 7:25 9:55 Fri Sat late show 12:20
Movies 12: Sat ...
Fri Sat late show 12:20

RAY PG
Substance abuse, not recommended for young children
Cinema City 12: Mon-Thu 12:55 3:45 6:40 9:35 Fri-Sun 6:45 9:40
Movies 12: Mon-Thu 12:5... 6:45 ...
Fri-Sun 6:45 9:40

THE NOTEBOOK PG
Suggestive scenes. **Cinema City 12:** Sat ...
Daily 2:05 4:40 7:20 9:50 Fri Sat late ...
Movies 12: Sat Sun 11:15 Daily 1:35 4:05 ...
Fri Sat late show 12:15

SHARK TALE G
Cinema City 12: Fri-Sun 11:30 1:35 4:10
Movies 12: Fri-Sun 11:55 2:05 4:40



Hold me closer, tiny dances

Expanse Dance Festival fits big choreographic ideas into confined spaces

By PAUL MATWYCHUK

Here's one thing to know about Azimuth Theatre: it's one of the most bustling performance spaces in the city. It's been home to the premieres of several Chris Craddock plays, as well as shows by just about every youth-driven theatre company in Edmonton, from Panties Productions to Kill Your Television to the Bedlam Theatre Concern to Ribbit Productions to the Etcetera Theatre Collective. Okay, now here's another thing to know about it: it's small. Like, tiny. I've clunked my head plenty of times on the stage lights hanging from the ceiling as I've stepped up to the second row and I've had to pull my feet out of the way when I've sat in the front row so that the actors wouldn't trip over me. What I'm saying is, it's not the first place you'd think of to hold a dance festival.

But the idea didn't seem so crazy to Amber Borotsik, the actor/choreographer (*Scythe, The Credeaux Canvas, (g)listening*) whom Chris Craddock and Azimuth artistic producer Murray Utas hesitantly invited to lunch last spring to see if she had any ideas about getting more dance programming into the theatre. "They didn't even know if it would be possible," Borotsik says, "but I said that actually, it had been done before with the Dances for Small Stages series, which started in Toronto and is now going on in Vancouver." By the end of the meal, the idea for the ironically-titled **Expanse Dance Festival** was born, Borotsik had signed on as curator and she began soliciting submissions for short dance pieces from local choreographers.

PREVUE DANCE

"I have to admit," says Borotsik, "part of my reasons for doing this are selfish, even though I don't have a dance in the festival. I want to figure out how to write and market dance and publicize myself—one of the side events we're holding is a workshop called Brave New Brains, which is all about how to generate new material, how to get yourself out of those frustrating times when you feel you have no ideas at all.... I'm just hoping the whole event will raise the bar—whenever you get a certain flow of ideas happening, whenever you see other people trying more ambitious things, I always feel that ups the ante on what's possible with dance."

THE FIVE PIECES Borotsik selected run the gamut from more abstract dances (*Stolen Moment*, a work-in-progress collaboration between Gerry Morita and musician John Giffen, and Jodie Vandekerkhove's *Ragdoll*) to poetic mood pieces (Heather Fitzsimmons-Frey's *I Want: Fragments of Sappho*) to a pair of unapologetically political statements by Tracy Friesen (whose *Against Empire* is set to an anti-globalization screed by Michael Parenti) and Linda Turnbull (whose *Yellow Fever* takes a dim view of western men's sexual fetishization of Asian women).

"*Yellow Fever* in particular uses the space beautifully," Borotsik says. "She's using traditional Japanese dance, so it's all about restraint and small movements. It's all in the details—it really forces you to look at her and take notice of the smallest changes in where her head goes or how she holds her hand. I was watching her run through the piece, and at one point she makes a fist, and it really struck me how that strong American gesture had a big impact that I don't know if it would have had in the [much larger] John L. Haar Theatre, say.

"Tracy, meanwhile, is really pushing the boundaries of the space to its absolute limits," she continues. "I'm really looking forward to seeing what happens when the audience comes in. It's got these huge blocks of text by this philosopher, Michael Parenti, over top of the music. So it's interesting; for me, dance is physical, it's beyond words, and I think in this case it makes a potentially pretentious idea unpretentious. The dancers aren't making 'anti-globalization movements'; they're just dancing, and that's really beautiful to see."

Still, for all the energizing challenges of creating a dance festival that will work within a small space, Borotsik may ultimately be more interested in creating an artist festival—a fertile meeting place for Edmonton's often-isolated dance community—than a "small space" festival. "I want to get choreographers talking," she says. "I hope we can get that energy flowing, and get people to say, 'Screw it—I've got this idea, and I'm putting it out there.' Everyone says Edmonton isn't a dance town, and I don't see why that has to be the case." ◆

EXPANSE DANCE FESTIVAL
Choreographed by Heather Fitzsimmons-Frey, Tracy Friesen, Gerry Morita, Linda Turnbull and Jodie Vandekerkhove • Azimuth Theatre (11315-106 Ave) • Fri-Sat, Feb 25-26 (8pm) and Sun, Feb 27 (2pm) • 454-0583

What rhymes with "thespian"?

Gender-bending comedy *Swollen Tongues* is defeated by rhyming couplets

By DAVID BERRY

When one endeavours to pen a rhyme, the result often ends up as a crime. And though I don't mean this in spite, they rarely end up sounding right.

And if— Well, all right, you get the idea. Rhyming couplets, though all the rage in Restoration-era England, are rarely used today, and for good reason. As demonstrated above, unless one possesses an exceptional amount of skill, they're remarkably hard to do well on the page, to say nothing of the difficulties that would come with, say, having to act while speaking in nothing but rhyming couplets. And so it should come as no surprise that the biggest problem with Bittersweet Theatre's production of ***Swollen Tongues*** is language.

REVUE THEATRE

Kathleen Oliver's play is a modern take on Restoration-era drama. Written in rhyme, it follows a pair of aspiring poets, Catherine (Lora Brovold) and her brother Thomas (Christopher Postle), who are under the tutelage of a failed poet, Dr. Wise (Twilla Macleod). Catherine's main problem as a poet is that she can only express herself when touching up the poetry of her brother, whose main problem as a poet is that he's absolutely terrible.

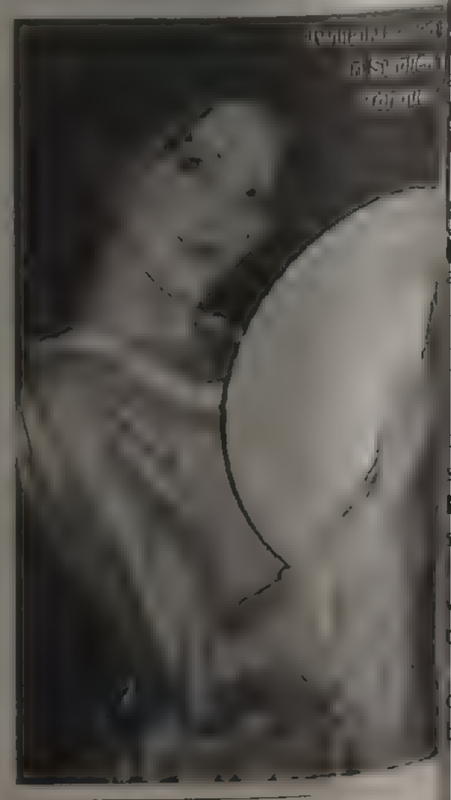
Both troubled artistes use their respective verses to try and woo a comely seamstress, Sonja (Vanessa Sabourin), but it's Catherine who succeeds, though only when her poetry is published under the male pseudonym of Sir Overripe. When Sonja finds out that it's actually Catherine who has stolen her heart, she is intrigued enough to pursue things further. What follows is a parade of cross-dressing, poetical competition and sexual farce in a pseudo-Restoration style.

But the style only sabotages the comedy: Oliver has set up the rhythms of her play so that most of the punchlines come at the end of the rhyming couplets, meaning that the actors really have no choice but to emphasize most of the rhymes for the sake of comedy. For an archaic form of speech like rhyming couplets, success usually depends on how natural you can make the cadences of the play sound, and when actors are forced to draw attention to the unnatural style, the play is bound to suffer. It doesn't help, either, that the comedy is quite broad, to put it diplomatically. Though there are certainly a handful of funny moments, most of the humour relies on cross-dressing and gay/lesbian double entendres, all of which wears thin fairly quickly.

OLIVER'S LANGUAGE AFFECTS more than the humour, though. Due most likely to the pompous form of speech, the tendency in this production is towards overacting. And while Sabourin manages to find the right amount of restraint in her portrayal of the grandiose Sonja, the overall effect is a bit much, especially when it comes to Chris Postle's Thomas. Though the character is definitely conceived as an overblown fop, the melodramatic moans, stomping around the stage and the Clint Eastwood voice Thomas puts on whenever he recites his poetry are all a bit too much, a problem that's only amplified in an area as small as the Third Space. Postle manages to rein himself in as the play wears on, but by then it's too late.

In the end, though, the biggest problem with the rhyming dialogue is the simple fact that it prevents you from engaging fully with the play—it puts up an artificial barrier between you and the characters that the cast and director Mieko Ouchi never quite transcend. It's a shame, because except for the incredibly bizarre choice to end the play with an out-of-left-field dance-off-the-stage scene to "We Are Family" by Sister Sledge, Bittersweet has done a decent job of mounting *Swollen Tongues* the way it's supposed to be. Sadly, though, those rhyming couplets do them no favours, and this production is ultimately a fruitless labour. ◆

SWOLLEN TONGUES
Directed by Mieko Ouchi • Written by Kathleen Oliver • Starring Lora Brovold, Twilla Macleod, Christopher Postle and Vanessa Sabourin • The Third Space (11516-103 St) • To Feb 27 • 420 175



Kurt and sparks

dmonton Opera is the Paramount th the grim, vage sounds of eill in Weimar

JOSEF BRAUN

men have rendered fatalism as dictively as German-born composer Kurt Weill. His most enduring pieces—which include "Alabama g," "Surabaya Johnny," "The Ballad of Mack the Knife" and "Pirate nny" from *The Threepenny Opera*—are largely those that he wrote in llaboration with playwright tolt Brecht relatively early in their pective careers, songs defined by a inctive synthesis of diverse popular and art music forms, by moods t shift seamlessly from plaintive lancholy to absolute drunken rriment, songs that frequently d deliberately offset pretty lodies with savage lyrical content.

Since his premature death in 50, performers from virtually all res of music have continued to isit Weill's output (he's surprisingell-represented in rock) and has rtly influenced numerous comsers from Kander and Ebb to Tom ts and Nick Cave. Now, in a rare at, Edmontonians are about to be red over two hours of Weill and cht's greatest hits delivered in ectacular neo-cabaret style in dmonton Opera's ***Weill in imar, 1929***.

With the Jubilee Auditorium out the picture, Edmonton Opera was rced to put together a season sed on what alternative venues y could find and what pieces y could produce that might be ropriate to them. The results s far haven't strayed much from ventional opera spaces: *The peror of Atlantis* at the Citadel, *ce* at the Winspear. But the posity of producing a show in the Paramount on Jasper, a space t was once Edmonton's grandest vie palace, inspired artistic direcBrian Deedrick to finally ach a project centred around ill's music, something he'd been g to do for years.

"The Paramount has that certain ng of a space that you know was nt to be used for something else hat we're creatively shoehorning ves in," explains Deedrick, who ks with breathless enthusiasm both *Weill in Weimar* and the ny's temporary home. He bes Robert Shannon's ambitious something reminiscent of Fritz 's *Metropolis*: "Had there been thing as an old boiler factory dmonton, that's the sort of space re dreaming about. Robert's on this post-constructivist-late-expressionist-with-a-flat-roof [illegible]. And of course, old movie theatre, there's no wing space, no backstage, just this little bit of stage in front of the screen, and I think we're going to have this wonderful feeling of being squeezed in there, with everything feeling both intimate and immense."



THE FORTUNES of uncontrollable circumstance also played a role in the casting of *Weill in Weimar*'s most renowned star, vocalist Patricia O'Callaghan, whose 1999 recording *Slow Fox* featured a number of stunning interpretations of Weill songs alongside selections by Schoenberg and Leonard Cohen. "We'd lost a singer," Deedrick explains, "and I'd met her for thirteen seconds last year in Vancouver when she was doing *Threepenny Opera*. So I tracked down a home phone number, called her up out of the blue and said, 'I know you don't even remember me, but would you contemplate coming out to Edmonton and doing a huge, huge show of Kurt Weill stuff?' And she waited a few seconds and then finally said, 'Hey, that's cool.'"

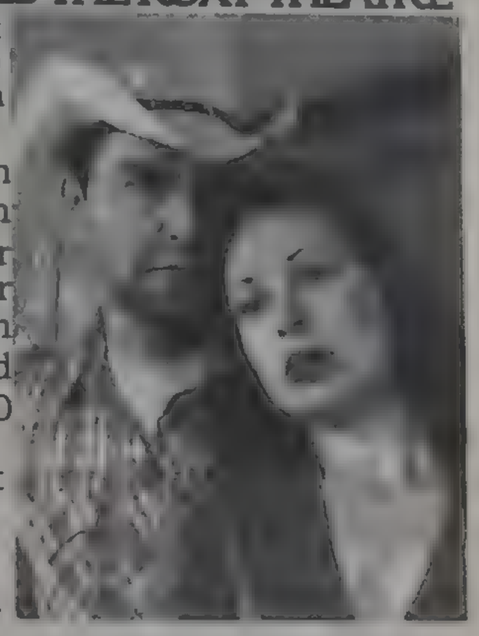
PREVUE **OPERA**

But no matter who you're working with, the challenge of Weill, Deedrick emphasizes, is to let the message of the songs dominate the overall effect. "Don't sing this beautifully" became a guiding rule, especially considering the diversity of vocal attack demanded by Weill. "It's been a matter of asking singers to go from almost a Rodgers and Hammerstein sound," Deedrick says, "to a low, guttural, two bottles of scotch and fourteen packs of cigarettes sound, and then take it back into something quite ethereal. It's asking them to vocally and mentally go all over the map."

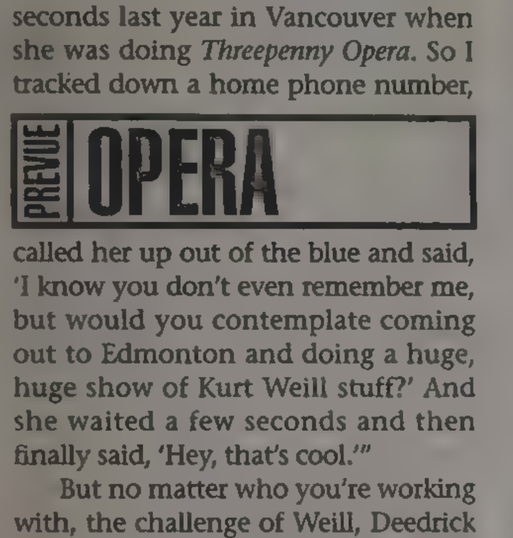
Well, that fatalistic, melancholy mood will no doubt cling to audiences who attend *Weill in Weimar* not only because of the music's power, but because this may be the last show to ever appear at the Paramount. It might become a grocery store, it might become a parking lot, it might just sit there frozen and empty on Jasper Avenue, but the sadly appropriate *Weill in Weimar* could very well be the farewell party for this Edmonton landmark.

WEILL IN WEIMAR, 1929
Directed by Brain Deedrick • Songs by Kurt Weill and Bertolt Brecht • Starring Patricia O'Callaghan, Sheri Somerville and Michelle Milenkovic • Paramount Theatre • Mar 1-6 • 429-1000

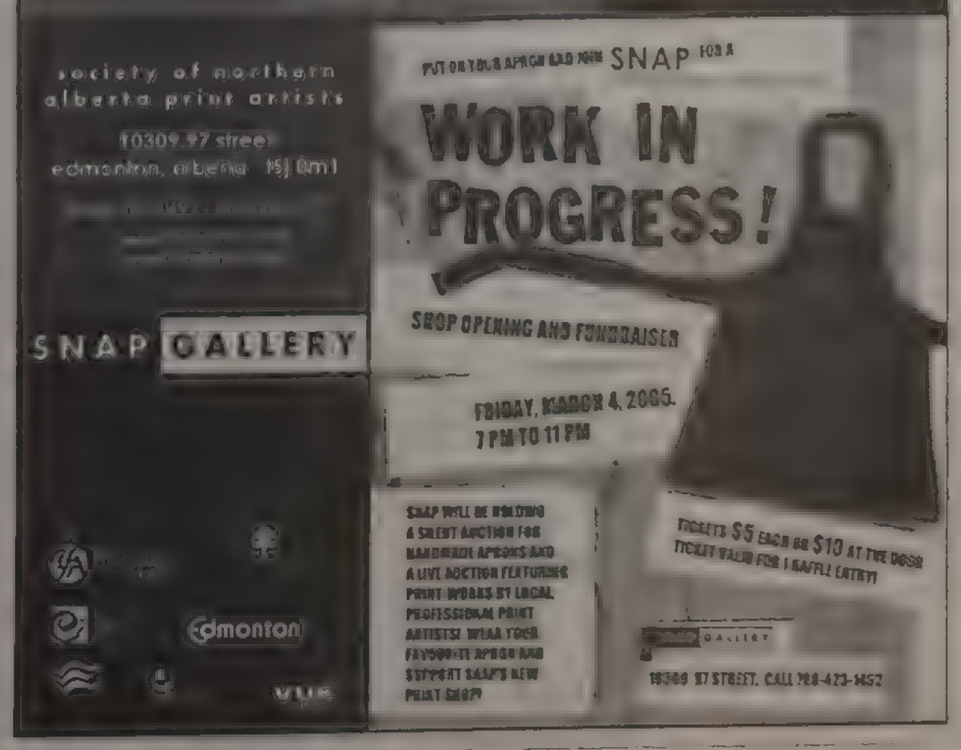
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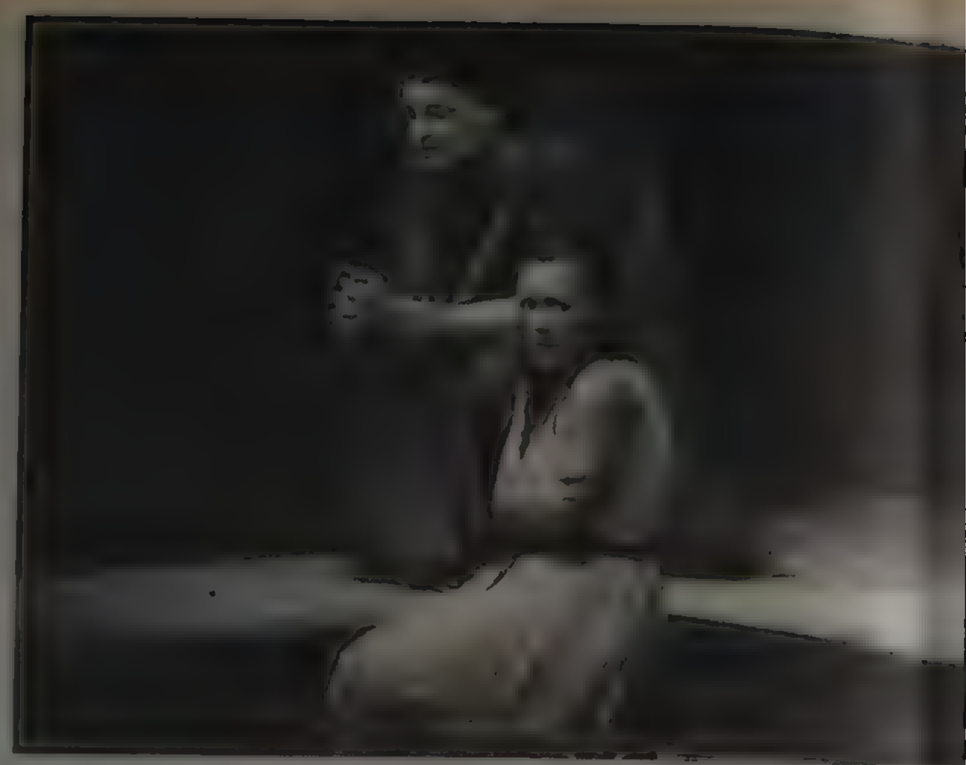


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Transformers action figures

Metamorphoses' gorgeous images can't quite bring myths to emotional life

By PAUL MATWYCHUK



REVUE **THEATRE**

You probably know by now that ***Metamorphoses*** is not performed on a stage, but in and around a swimming pool that set designer Bretta Gerecke has installed (sadly, temporarily) in the Citadel's Maclab Theatre. But this is more than a nifty staging gimmick; in fact, water—fluid, formless, as capable of bringing you back to life as it is of drowning you—is the perfect guiding metaphor for Mary Zimmerman's play, a retelling of roughly 10 of Ovid's classic stories of shape-shifting gods and humans. It's such an endlessly adaptable and instinctively understandable metaphor, in fact, that it's hard to understand why Gerecke and director Tom Wood feel the need to explain it at the top of the show by projecting keywords like "HEAD," "HEART," "PRAISE" and "LOVE" all over the set before the show begins.

After all, part of what gives ancient Greek and Roman myths their power is their troubling inexplicability—the way it's impossible to pin them down to any one particular meaning, the way their themes escape you like water through your fingers. Zimmerman flirts with this idea a couple of times over the course of the evening, most effectively when she tells the story of Orpheus and Eurydice in its traditional form, and then through Rainer Maria Rilke's poem "Orpheus, Eurydice, Hermes," which contains a surprising and quite provocative reimagining of the story from Eurydice's point of view.

But unfortunately, Zimmerman's own interpretations of Ovid are never as interesting as Rilke's. Sometimes Zimmerman retells these myths fairly straightforwardly; but other times she gives them a comic modern spin: Erysichthon is reimagined as a cowboy-hatted redneck, Midas as a Wall Street hotshot with one ear glued to his cellphone, Apollo's son Phaeton as a pampered private-school kid whining to his therapist. The sad saga of lovesick Myrrha and her father Cinyras is told as a story within another story—although the character who starts telling it is quickly replaced by a more "official" narration, complete with pointless chapter titles. Perhaps all this is intended as a demonstration of these stories' elasticity—how easily they can be reformed to suit the circumstances of the teller. But you never sense exactly what appeals to *Zimmerman* about these particular stories; for all the work she's put into staging them, her imagination never seems jazzed by their themes or their characters. You get the feeling she could have just as easily built the show around *Aesop's Fables* or the Arabian Nights or Boccaccio's *Decameron* instead. The substance of the show seems secondary to its style.

AND YET THIS STRANGE, wildly uneven play nevertheless seems to touch a lot of people very deeply. I myself saw it on Broadway a couple of summers ago, and there was an unusual hush in the audience after it was over (broken only by the sound of people in the first couple of rows climbing out from underneath the sheets of plastic they'd been given, like the stuff you get at SeaWorld, to protect them from the splashing of the actors). There are some very beautiful things that happen in *Metamorphoses*—especially the story of Ceyx and Halcyon, separated lovers granted a strange, magical reunion by the gods—and there's a real thrill in seeing actors and a director figuring out all the fun things they can do with a pool, but both times I've watched it, I've been struck by what a remote experience it is. I can't understand why a show about metamorphoses seems so completely uninterested in taking advantage of one of the most wonderful things about live theatre: the miraculously simple sight of an actor transforming himself into somebody else. Instead, the stories tend to be recited rather than acted out, so that it becomes very hard for any of the actors in the large ensemble cast to make an impression.

It also doesn't help that most of Zimmerman's attempts at humour fall pretty flat—the scene between Phaeton and his therapist is a particularly tedious gag—or that Michael Becker's smooth-jazz score fails to capture the sense of mystery and magic that this material needs. Still, *Metamorphoses* is undeniably the event and nobody interested in theatre ought to miss seeing it. Hopefully its lovely images and unconventional staging will provide the Midas-like inspiration they need to turn their own ideas into gold.

METAMORPHOSES
Directed by Tom Wood • Written by Mary Zimmerman • Starring David Mackay, Kate Ryan, Liana Shannon and Bob Frazer • Maclab Theatre, The Citadel • To Mar 6 • 425-1820



free will astrology

By ROB BREZSNY

ARIES Mar 21 - Apr 18

During a morning hike in the hills, I scavenged for omens to use in your horoscope. Nothing pertinent appeared until I was headed home. While rambling down a trail from the top of the ridge, I spied the back of a man moving towards me. It took me a while to realize he was walking up the hill backwards. As he passed me, I heard him giving himself a pep talk. Later I told my 13-year-old daughter Zoe about this scene, seeking her insight about what motivated him to engage in such an odd mode of travel. To my surprise, Zoe said she'd done it herself. It's a psychological trick that helps make a steep ascent easier: you stay focused on how much you've already accomplished rather than being overwhelmed by the heights that are ahead of you. I recommend that you try this yourself, Aries.

TAURUS Apr 20 - May 20

How long do you want to live? Before you answer, remember that thousands of scientists are engaged in research to crack the code of the aging process. They will ultimately make breakthroughs that could allow you to be healthy and vigourous for many more decades. In the meantime, the astrological omens suggest this is a perfect moment to meditate on what you can personally do to promote your own longevity. What habits of mind and body can you cultivate that will keep you forever fresh? And now I drink a toast to your coffin, Taurus. May it be fashioned of lumber obtained from a 100-year-old cypress tree whose seed will be planted this week.

GEMINI May 21 - June 20

"If there is anything I'm trying to incorporate into my strategy of governing, it's a willingness to make mistakes, a willingness to try new things," San Francisco mayor Gavin Newsom told AP writer Lisa Leff. "I'm probably as proud of my failures as I am of what someone deems my successes." I suggest you emulate Newsom's approach in the coming weeks, Gemini. Don't bother with timid experiments that you feel tempted to apologize for; don't mess around with half-assed tinkering. Rather, be candid and humble as you try daring changes that may or may not work.

CANCER June 21 - July 22

"Religion is like a knife," Nobel Peace Prize winner Desmond Tutu told MSNBC.com. "When you use a knife for cutting up bread to prepare sandwiches, a knife is good. If you use the same knife to stick into somebody's guts, a knife is bad." Let's use his idea as a seed for your horoscope, Cancerian. Are there any aspects of your spirituality that are rooted in anger, hatred or intolerance? Are there other aspects that move you to see the best in everyone and do what you can to promote their welfare? From an astrological perspective, it's a perfect moment to be totally honest with yourself as you take an inventory of the nature and effects of your religious inclinations.

LEO July 23 - Aug 22

Here's the first draft of the horoscope I wrote for you: "You may find yourself stumbling through a kind of haunted-house situation, complete with stairways that lead nowhere, mazes lined with distorting mirrors and gargoyles that breathe fire." After having a potent dream that's too complicated to go into here, I rethought the meaning of the astrological omens and altered your oracle to read as follows: "You may find yourself wandering through a funhouse situation, complete with stairways that lead you to invigorating mysteries, labyrinths lined with mirrors that help you take yourself less seriously and protective gargoyles that will scare away menacing demons."

VIRGO Aug 23 - Sept 22

To be in maximum alignment with the cosmic trends, go to the Van Gogh Museum in Amsterdam and commune with the painting "Peach Tree in Blossom" while sipping peach blossom wine and thinking deep thoughts about the parts of you that are like peach blossoms. Here's another possibility: travel to a place where actual peach blossoms are blooming and meditate on why the Chinese consider this flower the most auspicious of plants. If you can't manage either of those actions, Virgo, please at least find images of peach blossoms on the internet and gaze at them as you muse fondly of the delicate young aspects of your life that most need your love and care.

LIBRA Sept 23 - Oct 22

Fairytales are full of characters who suffer loss and hardship for trying to be something they're not. If they ever change their ways and accept the truth about themselves, their luck improves dramatically. It's interesting, then, to contemplate the fact that our culture adores film and TV actors, who specialize in pretending to be someone other than who they really are. Do you buy into our collective obsession, Libra? If so, I urge you to cut way back in the coming weeks. You need to be careful about exposing yourself to all influences that might encourage you to be something you're not.

SCORPIO Oct 23 - Nov 21

Burning Man, the annual festival in the Nevada desert, is experiencing a crisis. Some long-term supporters are unhappy about the direction it has taken in recent years. Chicken John Rinaldi told the *San Francisco Chronicle* that it used to be a joyfully chaotic jubilee of surprising art, but lately has turned into a mindless party and "giant group hug—a petting zoo for overweight people in their mid-40s." At the next Burning Man in August, Rinaldi hopes to restore what he sees as its radical mission. Is there a comparable development happening in your life, Scorpio? Has an institution or ideal you've held dear begun to decline or lose its way? I bet there is. So what are you waiting for? Go out and fix it; redeem it; revive its glory.

SAGITTARIUS Nov 22 - Dec 21

Pulitzer Prize winner Annie Dillard counsels aspiring authors to hone their chops by immersing themselves in scenes that aren't right in front of them. "Write about winter in the summer," she says. "Describe Dublin as James Joyce did, from a desk in Paris. Willa Cather wrote her prairie novels in New York City; Mark Twain wrote *Huckleberry Finn* in Hartford." Even if you're not a writer, Sagittarius, I suggest you do something similar. Identify a time in your past that has always mystified you or rendered you dumb. Dive into those memories with the intention of making them sing for you; rethink all the perplexing moments until you transform them into a beacon.

CAPRICORN Dec 22 - Jan 19

Are you familiar with the revolution that was hatched on a toilet? Famed theologian Martin Luther (1483-1546) didn't suffer from writer's block so much as chronic constipation. He formulated "The 95 Theses," the tract that launched the Protestant Reformation, while sitting on a stone commode in his home. Be inspired by Luther, Capricorn. Turn a place where you feel limited into a power spot. You don't have to be feeling peppy and chipper in order to light fires under everyone's butts, including your own.

AQUARIUS Jan 20 - Feb 18

Austrian Prince Pal Antal Esterhazy (1786-1866) was renowned for his extravagance. Roaming across Europe for decades in a constant state of vacation, he squandered his stupendous fortune. In one infamous stunt, he removed a priceless Titian painting from its frame and had it made into the lining for his coat. In bringing this to your attention, Aquarius, I don't mean to imply that you're as profligate as Esterhazy. But there is a way in which you're being as casual with one of your valuable assets as he was with his Titian. Fix this glitch, please.

PISCES Feb 19 - Mar 20

Who could have predicted that the quest for chemical-induced erections would help stop the extinction of endangered species? Since the advent of Viagra, Asian men have cut way back on their demand for traditional aphrodisiacs like harp seal penises and reindeer antlers. The wild animals in possession of these body parts are no longer hunted so relentlessly. With this as your point of departure, Pisces, meditate on unleashing a similar synergy in your own sphere. Is there any pleasure you might pursue in a way that will send ripples of benevolence into the world around you?

z dispenser

wart Lemoine plays his gift for o with *The Salon of the Talking Turk*

PAUL MATWYCHUK

wart Lemoine's new play ***The Salon of the Talking Turk*** stensibly takes place in 1920s Island, but its true setting is romeland, that vast, cheerful, fictitious country whose citi- are known for their stylishly algic fashion sense, their capa- vocabulary and their whimsi- detached way of reflecting on lives and emotions—almost as y were watching themselves in along with the people in the ence. That's why, when the title racter appears in *The Salon of the ng Turk*, he hits it off immedi- with all the other characters—may wear a fez d talk with a k accent, but s really from exact same country as they are has sworn allegiance to the national ideals: wit, kindness, ntimate knowledge of the plots lassic operas and an instinctive nt for keeping yourself amused.

The Turk (Mark Meer) wasn't s such an enchanting compan- He makes his entrance as a pile lds and ends in a box (helpfully elled "TALKING TURK") pur- d at a flea market by Dominica ath (Davina Stewart), a flighty, sband-hunting flapper who's ided to start hunting for bargains stead. The box ends up in the me of Dominica's friend Cornelia erell-Houston (Leona Brausen), ose gangly younger brother Wally ndrew MacDonald-Smith) decides grab a wrench and try putting the chanical man together. He suc- ds beyond his wildest dreams: the k turns out to be capable not just nodding his head and waving his ns around but carrying on erudite nversations, telling jokes, sharing lourful stories about his life and travels—and maybe, just maybe, rorcelling the future as well.

ERE ARE, broadly speaking, two n types of Stewart Lemoine s: there are the frothy, intention- frivolous entertainments and s like *Skirts on Fire*, *Vidalia* and *Banks of the Nut*; and then re are the comedies that unex- dly turn out to have sadder nal currents circulating neath all the jokes—plays like *Margin of the Sky*, *Shockers* and *Pith*. If *The Salon of the Turk* ends up feeling a little unting, it may be because it's by entertainment that at a cer- point looks like it's about to ture into deeper emotional s, only to back away from them at the last minute. (The play also gets sidetracked by all the flashbacks in the second act; I suppose the idea is to break up what would otherwise be a very long conversation in the salon with a bunch of short, funny interludes, but in fact they only bog the scene down. And there's a comic bit involving a confusing telephone call in there too that doesn't quite come off either.)

But those problems are more than offset by the effortless charms of the cast. Brausen may not look like a typical romantic lead, but it's hard not to fall in love with those big, mischievous eyes of hers, and she has a good chemistry with Meer's Turk, with whom Cornelia feels an instinctive sympathy. And even though the nature of Meer's role restricts his voice and body language within a very narrow range, his superb comic timing and his natural charisma combine to make the Turk every bit as enchanting as the script makes him out to be.

REVUE THEATRE

MacDonald-Smith is a fine addition to the Lemoine repertory company of actors—it's amusing to see someone that tall (MacDonald Smith is at least 6'4") acting that innocent. And Stewart practically steals the show as Dominica; the character is shallow, irresponsible, inconsiderate, cares more about money than love and is even a tiny bit racist, but Stewart plays her with such blithe high spirits that she's completely endearing. (It's especially enjoyable to see Stewart switching into this role after seeing her as the prudish, disapproving Theresa in *Marion Bridge* last November.)

The best moment in the play comes when Wally hears the Turk laugh for the first time. "You can laugh!" he exclaims. "Yes," the Turk says. "In spite of everything." That's the Lemoine philosophy in a nutshell, and *The Salon of the Talking Turk* expresses it as well as anything else in his canon. As the Turk says, "He laughs! She laughs too! It is a merry time in the salon!" ⓥ

THE SALON OF THE TALKING TURK
Written and directed by Stewart Lemoine • Starring Leona Brausen, Andrew MacDonald-Smith, Mark Meer and Davina Stewart • Varscona Theatre • To Mar 5 • 433-3399 (box #2)

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ARTS WEEKLY

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DANCE

EXPANSE DANCE FESTIVAL Azimuth Theatre,11315-106 Ave (454-0583) • New Works Dance Festival presented by Azimuth Theatre and Dammitdance. Choreography by Linda Turnbull, Jodie Vandekerkhov, Tracy Friesen, Gerry Monta and Heather Fitzsummons Frey. Featuring *After Hours Marketing Jam* (Sat, Feb. 26; Azimuth Theatre after show), *Brave New Brains* (Sat, Feb 26, Integration Pilates Studio 12-30-2.30), *Post Show Talkback* (Sun, Feb. 27, Azimuth Theatre after 2pm matinee) • Feb. 25-27 • $15 (adult)/$12 (student/ADA member) • Tickets available at Azimuth Theatre

FLAMENCO FIRE Alex Taylor School, 9321 Jasper Ave (420-1757) • Featuring the James Cohen Caravan and flamenco dancer Flavia Robles. Presented by the Night of Artists • $12 (adv)/$15 (door) • Tickets available at TIX on the Square

MONUMENTAL John L. Haar Theatre, Grant MacEwan Centre for the Arts, 10045-156 St (420-1757) • Bnan Webb Dance Company presents Vancouver's Holy Body Tattoo • Mar. 4-5 (8pm) • $25 (adult)/$15 (student) • Tickets available at TIX on the Square 420-1757

RODA DE CAPOEIRA The Capoeira Academy, 10540-Jasper Ave (709-3500) • Every Sat (3-4pm) • Free performance of a Brazilian fusion of martial arts, dance, and music, invented by African slaves

VIGIL OF ANGELS Timms Centre for the Arts, U of A Campus, 87 Ave, 112 St (428-6839 ext. 1/451-8000) • Presented by Alberta Ballet, inspired by the film *Wings of Desire* by Wim Wenders. Choreography by Jean Grand-Maitre • Until Feb. 26 (8pm), Feb. 26 (2pm) • $145-$160 (season tickets) • Tickets available at TicketMaster

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611/4808-5900) • Open Mon-Sat 10am-5pm (closed all hols) • *ALL ABOUT ALBERTA; LAND, PEOPLE, HISTORY AND CULTURE;* until Apr. 2 • **Discovery Gallery:** *BODY ORNAMENT WEST:* Leading jewellery designs by Western Canadian artists; until Apr. 2

ARTSHAB STUDIO GALLERY 3 Fl, 10217-106 St (439-9532/423-2966) • Open: Thu 5-8pm or by appointment • *BEYOND OLYMPIA: THE ART, IT IS A CHANGING:* Artworks of the female form • Mar. 3-31 • Opening reception: Thu, Mar. 3 (5-8pm)

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • *SYMBIOSIS:* Paintings by Elain Berglund, photographs by Melissa Johnson and crafts by Savine Nicon, watercolours by Linda I Charest and Leonie Pool • Until Mar. 2

CHRISTL BERGSTROM'S RED GALLERY 9621 Whyte Ave (439-8210) • Open Mon-Fri 11am-5pm, Sat by appointment • *FAMILY:* Oil paintings by Christl Bergstrom • Until Feb. 28

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • *TOLEDO SERIES:* Paintings by Douglas Haynes; until Feb. 27 • *CAMERA IN HAND. PICTURESQUE IMAGES OF ALBERTA:* Until Feb. 27 • *PASSION:* Erotic artworks; until Feb. 27 • *FROM NEAR AND FAR:* Artworks that explore Canada as a multicultural society; until May 23 • *BETWEEN BORDERS:* Until June 19 • *NEW ACQUISITIONS:* New work from the EAG vaults; until Feb. 27 • *REVEALING HIDDEN TREASURES:* Until March 27 • *RE: BUILDING THE WORLD.* Artists interpretation of architecture; until Mar. 15 • *19TH CENTURY FRENCH REALIST MASTERWORKS FROM THE NATIONAL GALLERY OF CANADA;* Mar. 12-May 29 • **Architecture for Lunch:** Family Lodging in Guise/La Casa Mila; Thu, Feb. 24; free screening • **Visit with Artists:** Lecture Theatre; Alberta Society of Artists featuring lecture by Ilda Lubane; Thu, Mar. 10 (7pm); free • **Kitchen Gallery:** Artworks by David Janzen; until May 15 • **Children's Gallery:** *SPELLBOUND:* until March 20 • $9 (adult)/$6 (student/senior)/$3 (child 6-12)/free (member/child 5 and under)

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue by appt. only, Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • *RURAL REFLECTIONS* Artworks by Marilyn Rife • Until Mar. 6

EXTENSION CENTRE GALLERY 2nd Fl, 8303-112 St • Open: Mon-Fri 8am-4pm • *TRIAD:* Prints by Pat Jobb, Monika Koch and Rita Lock • Until Mar. 9 • Opening reception: Fri, Mar. 4 (6-9pm)

FAB GALLERY Room 1-1, Fine Arts Building, 112 St, 89 Ave, U of A Campus (492-2081) • Open Tue-Fri 10am-5pm; Sat 2-5pm • *THE ALCUIN AWARDS FOR EXCELLENCE IN BOOK DESIGN IN CANANDA, 2004* and *THE ASSOCIATION OF AMERICAN UNIVERSITY PRESSES BOOK JACKET AND JOURNAL SHOW, 2004* • Mar. 1-12 • Opening reception for both shows: Thu, Mar. 3 (7-10pm)

FORT DOOR 10308-81 Ave (432-7535) • Open: Mon-Wed, Sat 10am-6pm, Thu-Fri 10am-9pm, Sun 12-5pm • Eskimo soapstone carvings by C. Inukpuk. Indian and Eskimo silver and gold jewellery by M. Taho • Through February

FRINGE GALLERY Bsmt 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • *O' CANADA PROJECT:* Installation, work in progress by Amy Loewan; until Feb. 26 • Harcourt House group show; through March

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • *ECHO SENSE:* Installation by Lynda Cronin; until Mar. 12 • **Front Room:** *IF THIS MOUTH COULD TALK:* Paintings by Cynthia Gardiner; until -Mar. 12

JASPER MUSEUM 400 Pyramid Lake Rd, Jasper (780-852-3013) • Open Thu-Sun 10am-5pm • *MOUNTAINS UNLIMITED:* Landscape paintings by Linda Wadley; Feb. 25-Mar. 13; opening reception: Feb. 25 (7-10pm)

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 9am-5:30pm, Sat 10am-5pm • Artworks by Francis Harris, Dave Ripley, Ernestine Tahedle, Jim Akerman, Wendy Risdale, Glenda Beaver, Jim Brager, Joyce Boyer, Marla Wilson, and Meta Ranger. Bronzes by Gina McDougal Cohoe • Through February

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Jack Ellis, Harold Lyons, Toti, Joe Halare, Dave Ripley, Jim Brager. Pottery by Blackmore Studios • Through February

LANDO GALLERY 11130-105 Ave (990-1161) • Open: Mon-Fri 10am-5:30pm; Sat 10am-4:30pm • Featuring an early, large fired clay cow by Joe Fafard; early watercolour by Vivian Thierfelder; artworks by Robert Genn, Dorothy Knowles, Tag Kim, Alex Janvier, Peter Ewart, Herbert Siebner, Illingworth Kerr, Toni Onley and others • Fine Art Auction: Sun, Feb. 27 (2pm) • Preview: Feb. 25, 26 (10am-5.30pm), Feb. 27 (11-30am until sale time)

LITTLE CHURCH GALLERY 455 Kings St, Spruce Grove (962-0664) • *FANTASY AND FLORA:* • Paintings and drawings by Jenny Ma • Until Feb. 26

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • *LIGHTNESS OF BEING:* Artworks by members of the Sculptors' Association of Alberta • Until May 1

MCPAG MULTICULTURAL PUBLIC ART GALLERY 5411-51 St, Stony Plain (963-2777) • Open: Mon-Sat 10am-4pm Sun 10am-6.30pm • *TRAVEL PAINTINGS:* Paintings and drawings by George Kubaç; until Mar. 2 • Still life paintings by Robert Nichols and wall sculptures by Pierre Olberg; Mar. 4-Apr. 5, opening reception: Sun, Mar. 20 (1-3.30pm)

MULTICULTURAL HERITAGE CENTRE Dining Room Gallery, 5411-51 St, Stony Plain (963-2777) • Parkland photographs by Conny Schuster • Until Mar. 24

MUSÉE HÉRITAGE MUSEUM 5 St. Anne Street, St. Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • *IT'S ALL RELATIVE: THE ORIGIN OF YOU:* An introduction to genealogy; until Feb. 27 • *SEAMS LIKE OLDE TYMES.* Heritage quilts from across Canada; Mar. 10-May 1; opening reception: Thu, Mar. 10 (7pm)

MUTTART CONSERVATORY 9526-96A St (496-2925) • *SPRING-GOTTA LOVE IT:* Show Pyramid display of cyclamens, azaleas and primula • Until Mar 6

NINA HAGGERTY CENTRE FOR THE ARTS Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Thu 9:30-3:30, Mon-Tue 6-8pm • *COME WHAT MAY:* New artworks by Nina Haggerty's studio artists • Feb. 24-Mar. 10 • Opening reception: Thu, Feb. 24 (4-7pm)

ORTONA GALLERY 9722-102 St (439-6943) • Open Sun 2pm-5pm • *10TH ANNIVERSARY:* Artworks by Marlena Wyman • Feb. 26, Mar. 5-6 • Opening reception and anniversary party: Sat, Feb. 26 (8pm)

PLANET ZE DESIGN CENTER 10055-80 Ave (428-3499) • Open Tue-Fri 12-5pm, Sat 2-6pm • Featuring functional sculpture by Sandra Sing, paintings by Tim Rechner, housewares and jewellery • Through February

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Fri 12-5pm; Sat 2-6pm • *TRACE.* Mixed media installation by Fiona Connell and Jo de Beaudrap; until Mar. 4 • **Art Ventures:** Collage project based on dreams; 6-12 yrs; $2 (child)

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open Mon-Sun 9am-5pm • *A CENTURY PAST: REFINED LIVING IN THE NEW ALBERTA:* Until Sept. 30 • *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:* Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • *FACES OF SALT.* Until May 14 • *EDMONTON GRADS:* Until May 1 • *TEDDIES AND TOYS:* until Feb. 27 • *BACK HOME 2005* Photography by Karen Brownlee; until Apr. 3 • **The Natural History Gallery:** • *BUG ROOM:* Live invertebrate display. Permanent exhibit • *THE BIRD GALLERY:* Mounted birds. Permanent exhibit • *TREASURES OF THE EARTH.* Geology collection. Permanent exhibit • *WILD ALBERTA GALLERY:* Permanent exhibit • *Wild Alberta* every weekend. Presentations start at 1pm and 2pm • Admission is half price Sat and Sun (9-11am) • **Terrace:** *BIG THINGS 3:* Large-scale sculpture; until Sept. 13 • *NORTH EDMONTON SCULPTURE WORKSHOP:* Ryan McCourt, Mark Bellows, Andrew French, Peter Hide, Ken Macklin and Royden Mills increase awareness and appreciation of local contemporary sculpture; until Mar. 29

ROWLES AND COMPANY GALLERY 10130-103 St (426-4035) • Open Mon-Fri 9am-5pm, Sat 12-5pm • Watercolours by Frances Alty-Arscott, Jeanne Findlay, Sigrid Behrens; oils by Audrey Pfannmuller, George Schwindt, Bruce Thompson; acrylics by Steve Mitts, Elaine Tweedy, Angela Grootelaar; sculptures by Rogelio Menz; blown-glass by Darren Petersen, Susan Gottselig, Mark Gibeau • **Westin Hotel** (Lobby): Oils by Nel Kwiatkowska; (Pradera Room): Oils by Audrey Pfannmuller

ST. ALBERT PLACE Lobby, 5 St. Anne Street, St. Albert (460-4310) • *AN EVENING WITH ARTISTS AU MOULIN ROUGE:* Art auction • Sat, Mar. 5 (7:30pm) • $20 (fundraiser for Profiles Gallery)

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • *NEW WORK.* Landscape paintings by Gerald Faulder; until Feb. 26 • *EASTERN LANDSCAPES.* Landscapes and portraits by Leslie Poole; Mar. 6-22; opening reception: Sat, Mar. 5 (2-4pm), artist in attendance

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat (12-5pm) • *GNAWTS:* Video and print installation by Kelly McCray; Feb. 24-Mar. 19; artist lecture: Thu, Feb. 24 (6-7pm); opening reception: Thu, Feb. 24 (7-9pm) • *WORK IN PROGRESS:* Art auction fundraiser; Fri, Mar. 4 (7-11pm; $5 (adv)/$10 (door)

STANLEY A. MILNER LIBRARY GALLERY Main Foyer, 7 Sir Winston Churchill Sq, 100 St, 102 Ave • *SEEKING WHOLENESS* Paintings by David Huggett • Until Feb. 28

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • Open Tue-Fri 10am-5pm, Sat 10am-4pm, or by appt • *KALEIDOSCOPE:* Artworks by various artists • Until Feb. 26

TELUS CENTRE U of A Campus, 87 Ave, 111 St (488-3619) • Open: Mon-Fri 7:30am-6pm; Sat 1-4pm • *OBJECTS OF DESIRE:* Sculptures by Katherine Sicotte,final presentation for the degree of Master of Fine Arts in Sculpture • Until Mar. 4

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • *MUSES:* Fibre artworks by Ilse Anysas-Salkauskas, Liv Pedersen, and Pat Strakowski • Until Mar. 12

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Open: Tue-Sat 10am-5:30pm • Group show featuring gallery artists Sam Lan, Isla Burns and James Lahey. Recent work by David Alexander, David Cantinae Clay Ellis, Amy-Claire Huestis, Jonathan FOrrest, Wesley Anderson, Robert Christie and Bobbie Burgers • Through February

WORKS GALLERY Commerce Place, 10150 Jasper Ave (426-2122) • Open Mon-Fri noon-5pm, or by appointment • *FINDING APHRODITE* Artworks on paper by Gabriela Rosende until Mar 11 • *WORKING SPACE* Artworks by five art and design students, until Mar. 11, opening reception Feb. 26 (2-4pm)

LITERARY

NAKED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

STANLEY MILNER LIBRARY (433-2932) • (444-7214) *BANNED BOOKS CAFÉ.* Reading from books that have been banned or challenged and open discussion about censorship; Thu, Feb. 24 (7-8:30pm)

UNIVERSITY OF ALBERTA Education South, Rm 122, U of A Campus (458-4662) • Canadian Authors Association meeting with guest speaker Vern Thiessen, author of *Writing For Theatre* • Feb. 25 (8pm) • Free (first-time guest/member)/$10 (non-member)

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu 8.30pm, Fri 8.30pm, Sat 8pm and 10:30pm • David Cornel; Feb 24-26 • Rick Reed; Mar 3-5

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Show times nightly at 8pm; weekends 8pm and 10.30pm • Marty Rakham; Feb. 24-27 • Sebastian Steele (hypnotist); Tue, Mar. 1 • Improv Extravaganza with *Slot For Brains;* Wed, Mar. 2 • Featuring Ty Barnett and Special Guests, Mar. 3-6 • Silly Sundays for Kids with Ron Pearson; Mar 6

FESTIVAL PLACE 100 Festival Way, Sherwood Park (449-3378/451-8000) • Buddy Wasisname and the Other Feilers (musical comedy trio) • Mar. 10-13 (7:30pm) • $25 (adult)/$22 (child/senior) • Festival Place box office, TicketMaster

WUNDERBAR HOFBRAUHAUS 8120 101 St (436-2286) • The Lederhoosers Super Comedy Dryhump • Every Fri (8 30pm) • Free

YUK YUK'S KOMEDY KABERET Londonderry Mall (481-9857) • Donnie Coy • Until Feb. 26

THEATRE

BEST OF FRIENDS Jubilations Dinner Theatre, 8882-170 St (484-2424) • A group of stylish twentysomethings cope with single life and unaffordable big-city lifestyles in this spoof of the TV series *Friends* • Until Apr. 3 (Wed-Sat 6:30pm door, Sun 5pm)

CARNIVAL MAGIC/A PROMISE TO THE SUN Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq (439-3905/420-1757) • Presented by Concrete Theatre • Two short plays for children: Patricia Darbasie's tale of a playful Trinidadian spirit who hopes to throw a scare into the island's children during Carnival; and Tololwa Mollel's fable, based on a Masai legend, explaining why bats hate the sun • Until Feb. 25; Fri 7pm, Sat 2pm and 7pm, Sun 2pm • $12 (adult)/$10 (student/senior) • Tickets available at TIX on the Square

THE FEVER Varscona Theatre, 10329-83 Ave (434-5564/420-1757) • Presented by Shadow Theatre • Amy DeFelice directs John Sproule in *Aunt Dan and Lemon* playwright Wallace Shawn's provocative one-man play about a solitary traveler who questions the morality of his comfortable life back home when he falls ill during a trip to a poverty-stricken foreign country • Mar. 10-20 (Tue-Sat 8pm, Sat-Sun 2pm) • Preview performance Mar. 9: $8; Wed/Thu 8pm, Sun 2pm:$15 (adult)/$12 (student/senior); Fri/Sat 8pm: $20 (adult)/$16 (student/senior); Two-For-One: Mar. 15; Pay-What-You-Can: Sat 2pm • Tickets available at TIX on the Square

FOOL FOR LOVE Roxy Theatre, 10708-124 St (453-2440/420-1757) • Presented by Kill Your Television Theatre • Kevin Sutley directs Daniela Vlaskalic, Nathan Cuckow Kevin Corey and Robert Comess in *Buried Child* playwright Sam Shepard's sultry, dreamlike comedy/drama about two estranged but hot-blooded lovers battling for the upper hand after being reunited in a two-bit motel on the outskirts of the Mojave Desert • Mar. 2-13 (8pm), Mar. 8 (2pm) • $16 (adult)/$13 (student/senior), Two-for-one Tuesdays

A GIRAFFE IN PARIS The Citadel, Rice Theatre, 9828-101A Ave (425-1820) • Tracy Carroll directs the world premiere of Edmonton writer Mark Haroun's heartwarming children's play about a young Egyptian prince who embarks on a perilous, magical journey to Paris in order to present the King of France with a giraffe • Mar. 8-20

KABOOM! 5 THEATRE FESTIVAL La Cité francophone, 8627-91 St (477-5955/420-1757) • Presented by Workshop West Theatre • A festival of groundbreaking new theatre from across Canada and within Edmonton. **Main stage productions:** Jerome Sable and Eli Batalion's *Job: The Hip-Hop Saga* (Mar. 3-6); Andy Jones's *King o' Fun* (Mar. 10-13); Darrell Dennis's *Tales of an Urban Indian* (Mar. 17-19). *Evenings With the Playwrights.* Jerome Sable and Eli Batalion (Mar. 6); Andy Jones (Mar. 12), Darrell Dennis (Mar. 19). **Springboards New Play Series:** Staged readings of *The Glory and the Fury* by Damn Hagen (Mar. 8) and *The Blue Light* by Mieko Ouchi (Mar. 15) • Tickets available at TIX on the Square

METAMORPHOSES Citadel Theatre, Main Stage, 9828-101A Ave (425-1820) • Tom Wood directs Mary Zimmerman's Obie Award-winning play, an inventive, sometimes-irreverent, sometimes-moving retelling of 10 myths from Ovid's *Metamorphoses* staged in and around an enormous wading pool • Until Mar. 6 • Tickets available at the Citadel box office

OH SUSANNA! The Varscona Theatre, 10329-83 Ave • Edmonton's live Euro-style variety show, featuring games, musical numbers and celebrity interviews, all presided over by international glamour-gal Susanna Patchouli and her co-host, Eros, God of Love • Feb. 26 (11pm)

OVER THE EDGE WITH 4-PLAY Catalyst Theatre, 8529 Gateway Boulevard (431-1750) • Catalyst Theatre's annual all-star fundraising event, in which four new short plays are written, cast, designed, rehearsed, performed, reviewed and awarded prizes, all in the space of a single day • Mar. 4

THE PIRATES OF PENZANCE Festival Place, 100 Festival Way, Sherwood Park (449-3378/451-8000) • Presented by Sherard Musical Theatre • Gilbert and Sullivan's beloved operetta about a young man who finds love and adventure after being mistakenly apprenticed to a band of pirates • Feb. 25-27, Mar. 4-5 • Tickets available through the Festival Place box office, TicketMaster

THE SALON OF THE TALKING TURK Varscona Theatre, 10329-83 Ave (420-1757) • Presented by Teatro la Quindicina • Leona Brausen, Davina Stewart, Andrew MacDonald-Smith and Mark Meer star in writer/director Stewart Lemoine's new comedy, loosely inspired by the stories of E.T.A. Hoffman, about a group of socialites in 1920s Long Island whose lives are turned upside-down by a frank-talking mechanical wonder with the mysterious ability to foretell the future • Until Mar. 5 (8pm) • $18 (adult)/$15 (student/senior/Equity)/Tue evenings $10/Sat matinees: Pay-What-You-Can (door) • Tickets available at TIX on the Square

SEE HOW THEY RUN Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Philip King's old-fashioned British farce about an American actress, an English vicar, an American soldier, a ditzy maid, a Russian spy, a confused bishop and a hopeless tangle of mistaken identities • Until Apr. 10 • $52-$82

SWOLLEN TONGUES The Third Space, 11516-103 St (420-1757) • Presented by the Bittersweet Theatre • Mieko Ouchi directs Lora Brovold, Twilla Macleod, Christopher Postle and Vanessa Sabourin in Kathleen Oliver's playful spoof of Restoration comedy, which uses rhyming dialogue to tell the tale of a brother and sister, their poetry tutor and a licentious dressmaker whose path to true love involves an intricate series of poetry contests and cross-dressing masquerades • Until Feb 27 (Tue-Sat: 8pm, Sat-Sun: 2pm) • $16 (adult)/$12 (student/senior/Equity) • Tickets available at TIX on the Square

THE VAGINA MONOLOGUES La Cité Francophone, 8627-91 St (420-1757) • A fundraising performance of Eve Ensler's celebrated play about women's relationships with the most intimate part of their bodies • Feb. 25-26 (8pm) • $40 • Tickets available at TIX on the Square

EVENTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to Glenys at listings@vueweekly.com Deadline is Friday at 3pm

CLUBS/LECTURES

AVI LEWIS Myer Horowitz Theatre, U of A Campus (451-8000) • Lecture, including clips from *The Take* • Wed, Mar. 2, (7pm) • $13 (adult)/$10 (student) • Tickets available at TicketMaster

BOREAL ENVIRONMENTAL ACTIVISM 7 612BA 104 St, every Thu (6:30-8:30) • Organic Roots, 8225-122 St; every third Thu (6:30pm)

CANCER IS JUST A BULLY: IT CAN'T SURVIVE IN A HEALTHY ENVIRONMENT Organic Roots Food Market, Campus Towers, 112 St, 83 Ave • Public talk with Laurie Dunford • Tue, Mar. 8 (7pm)

COMMUNITY GARDEN NETWORK St. Andrew's Centre, 12722-111 Ave (475-3122) • Annual general meeting, potluck and workshop • Sat, Feb. 26 (9am-12:30pm) • Free

EDMONTON'S PLANNING AND DEVELOPMENT DEPARTMENT Victory Christian Centre, 11520 Ellerslie Rd (496-6120) • Public meeting to discuss proposed amendment to the Rutherford Neighbourhood Area Structure Plan, Ward 5 • Thu, Feb. 24 (7pm)

GREEN PARTY Stanley A. Milner Library, Centennial Room (469-1448) • Public information meeting • Tue, Mar. 1 (7pm)

JASPER AVENUE: THE ROAD TO EDMONTON'S GROWTH AND IDENTITY Stanley A. Milner Library, Sir Winston Churchill Sq (492-4224) • Lecture with Dr. Frances Swyripa • Thu, Mar. 3 (12:10-12:50pm)

LET'S TALK ABOUT MONEY, BABY Rm 237, Law Centre 111St, 87 Ave, U of A Campus • Deb Abbey talks about alternatives to the Canadian banking system • Tue, Mar. 1(noon) • Free

LIVING POSITIVE www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Edmonton Persons Living with HIV Society • Every Tue (7pm): Peer-facilitated support groups • Daily drop-in, peer counselling

LIVING WITH LOSS (454-1231) • **Stanley A. Milner Library;** Tue, Mar. 1 (6:30-8:30pm) • **Central Lions Seniors Centre,** 11113-113 St; Wed, Mar. 2 (10am-noon) • Presentation on grieving presented by the Edmonton Bereavement Centre • Pre-register

MEDITATION • **Garneau United Place,** 11148-84 Ave (412-1006) Drop-in meditation with with Gen Kelsang Phuntsog; every Thu (7-9pm); $10 (donation) • **Diamond Way Buddhist Centre,** 4th Fl, 10314 Whyte Ave (455-5488) free meditations every Wed (8pm) • **Buddhist Meditation,** 10762 Whyte Ave (439-2492) Beginners Tibetan Buddhism; every Sun (7-9pm); until Mar. 14 • **City Arts Centre,** 10943-84 Ave; The Way of Life meditation; last Tue each month (7pm door) • **Transmission Meditation** Stillpoint Healing Centre, 10350-124 St (433-3342) every Tue, Thu, Sun (8-9:30pm); free

NASCENT Support group for late teens to early thirties, those who feel lost, alone and confused or those who have wisdom to share • I_didnt_know@hotmail.com

NDP CONSTITUENCY ASSOCIATION OF EDMONTON CENTRE Edmonton Art Gallery Main meeting room, 2 Sir Winston Churchill Sq (488-5659) • Annual general meeting featuring speaker David Eggan • Sun, Feb. 27 (1pm)

PARKLAND VEGETARIAN DINNER Kinsmen Art Centre, 455 King St, Spruce Grove (963-7735/963-4156) • Free vegetarian meal and short cooking demonstration • Sun, Feb. 27 (5.30pm)

PAT MASTROIANNI AND STEFAN BROGREN John L. Haar Theatre, Grant MacEwan Centre for the Arts Campus, 10045-156 St (497-4444) • Life during and after *Degrassi* • Feb. 28 (5pm door) • $7 (MacEwan students)/$10

PHILOSOPHERS' CAFÉ Stanley A. Milner Library, Main Floor, SW Corner (492-0448) • Topic: Nanotechnology: The Ruse and Reality with speakers Bob Wolkow and Lori Sheremeta • Sat, Feb. 26 (2-3:30pm)

RADHA YOGA CENTRE 9946-87 Ave (432-3363) • Hatha, dance, personal development and dreamwork • Every Sun (8-9pm)

THE SEVEN DEADLY SINS AND EVERY SIN IN BETWEEN Edmonton Room, Stanley A. Milner Library • Reading presented by The Edmonton Jane Austen Society • Sat, Feb. 26 (2-4 pm) • Free

THEORETICAL PERSPECTIVES: INTERDISCIPLINARY SYMPOSIUM IN THE ARTS 4 H Humanities Centre, Rm 4-29, U of A Campus • Discussion on society, culture and politics; art/aesthetics; and the production of knowledge • Sat, Mar. 5 (10am-4pm) • Free

TOASTMASTERS • **St. Paul's Church,** 4005-115 Ave (476-6963) • Learn public speaking; every Thu (7-9pm) • **Baker Centre,** 10th Fl, 10025-106 St (477-2613) Upward Bound Toastmasters; every Wed (7pm) • **Norwood Legion,** 11150-82 St (456-3934) Norwood Toastmasters Club Weekly meeting about public speaking, and how to improve your communication and leadership skills; every Thu (8-10pm) • **Central Lions** 11113-113 St (405-6408/489-83) Enthusiastic Seniors Toastmasters meetings first and third Tue every month (1:30pm)

UNDER THE NORTHERN LIGHTS: THE BOREAL FOREST V Wing Lecture Theatres, Rm 120, U of A Campus (492-5825) • Lecture on sustainable forest management in Canada: What are we sustaining? presented by Jim Fyles; Thu, Mar. 3 (4:30pm) • Lecture on the conservation beyond crisis management: a new model for boreal forests of Canada, presented by Fiona Schmiegelow; Thu, Mar. 10 (4:30pm)

WITHIN ONE WORLD: MANY PERSPECTIVES 9938-81 Ave (437-8013) • Presentation on intercultural communication featuring Dr. Milton Bennett, launch of SIETAR Alberta Chaper • Thu, Mar. 10

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

AXIOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BISEXUAL WOMEN'S COFFEE GROUP bwcoffee-group@yahoo.ca • Social group for bi-curious and bi-sexual women • Second Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDYS NITE CLUB 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8pm • Mon: Amateur strip (12:30); DJ Alvaro, Ashley Love • Tue: retro, top 40 with DJ Arrowchaser, malebox night, free pool • Wed: DJ Eddy Toonflash; Drag shows (12:30) • Thu: Wet undies contest (12:30) w/Connie Lingua and DJ Squiggles • Fri: Dance party with DJ Alvaro • Sat: DJ Arrowchaser, pool tournament • Sexy Sundays with DJ Eddy Toonflash, all request dance party

DIGNITY EDMONTON (482-6845) • Support community for lesbigay Catholics and friends

DOWN UNDER 12224 Jasper Ave (482-7960) • Steambaths

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

FREE-TO-BE-VOLLEYBALL Oliver School Gym, SE Entrance, 10227-118 St (444-5673) • Mixed recreational volleyball league catering to the GLBT • Wed (7:30-9:30pm) (Sept.-May) • $3 (drop-in)/$20 (term)/$40 (year)

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

ICARE 702A, 10242-105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, transgender and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca) or Marjorie (mwonham@ualberta.ca) for schedule

LAMBDA CHRISTIAN COMMUNITY CHURCH c/o First United Church, 11148-84 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LUTHERANS CONCERNED www.lcna.org (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

MADELEINE SANAM FOUNDATION Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

MEN TALKING WITH PRIDE (488-3234) • Every Sun (7pm): A safe, supportive, confidential discussion group talking about all gay related issues, for men at any stage of coming out • Free • talkingwithpride@hotmail.com

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

PFLAG GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals transgenders

POLICE LIAISON COMMITTEE (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the gay and lesbian community

PRIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • Fri: **Upstairs:** Euro Blitz: New European music with DJ Outtawak **Downstairs:** DJ Jazzy • Sat: Every Sat like new years: **Upstairs:** Monthly theme parties with DJ Jazzy **Downstairs:** New music with DJ Dan and Mike • Sun: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu $1 (member)/$4 (non-member); Fri-Sat $4 (member)/$6 (non-member); Sun $2

STEAMWORKS 11745 Jasper Ave (451-5554) • Steambaths open daily (24hrs)

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP egret@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

YOUTH UNDERSTANDING YOUTH 45, 9912-106 St • www members.shaw.ca/yuy • Every Sat (7 9pm) • An adult facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and youth under the age of 25

SPECIAL EVENTS

CELEBRATE WITH ORCHIDS Grant MacEwan College, South Campus, 7319-29 Ave (485-3053) • Presented by the Orchid Society of Alberta featuring displays, orchid art and photography • Fri, Feb. 25 (noon-8pm); Feb. 26-27 (9am-5pm) • $6/$5 (senior)/free (under 12 years)

DINNER AND ANTIQUES Multicultural Heritage Centre (963-2777) • Dinner and antique appraisals with Dawn-Marie Nokleby and Bill Smith • Fri, Mar. 4 (6:30pm cocktails/7pm dinner)

JOHN X FAMILY SHOW Red Strap Market (497-2211) • Tightrope show and music • Sat, Mar. 5 (2pm)

LOVING HEARTS HELPING HAITIAN HEARTS Belvedere Community Hall, 13223-62 St (428-8899/451-4946) • Dinner, dance and silent auction featuring bands Viajante Drums and Chain of Fools. Tsunami Indonesia Fundraiser • Sat, Mar. 5 (7-12pm) • $25 (single)/$45.(double)/free (child under 8)

OSCARS PARTY Planet Ze Design Center, 10055-80 Ave (428-3499) • Featuring a large screen, DJ Mikee and dancing • $10 • Sun, Feb. 27 (5pm starts) • Tickets available at TIX on the Square

RADICAL FORGIVENESS CEREMONY Centre for Spiritual Awareness, 7621-101 Ave (471-0846) • Healing circle ceremony hosted by: Maria Yakula • Sat, Feb. 26 (7-10pm) • $35 (new)/$15 (review)

RURAL YOUTH YOUTH LEADERSHIP CONFERENCE Trans-Alta Arts Barns, 10330-84 Ave (448-1505) • Explore global issues/local actions for change, for youth 14-19 • Mar. 10-12 • $30 (incl. breakfast/lunch (scholarships available). • Pre-register

SOUTH ASIAN BRIDAL SHOW Meridian Banquet Hall, 4820-76 Ave (232-7852) • Fashion show, wedding vendors, music, dance, and South Asian food and drink • Sat, Mar. 5 (6:30pm door)

UNITE! Edmonton Art Gallery, 2 Sir Winston Churchill Sq (438-3872) • Silent art auction fundraiser for Tsunami victims in Asia. Music by DJ Synoflex • Mar. 4 (7pm) • Free

YARMAROK 2005 Ukrainian Youth Unity Complex 9615-153 Ave • Ukrainian Pre-Easter Bazaar presented by the Verkhovna Ukrainian Song and Dance Ensemble featuring Ukrainian food, craft fair/trade show, cultural displays, petting zoo, and Ukrainian song and dance • Mar. 5 (10am-5pm), Mar. 6 (11am-4pm • $3/children under 12 free

KARAOKE

AVENUE PIZZA 8519-112 St (432-0536) • Every Thu (9:30pm)

B-STREET 11818-111 Ave (414-0545) • Every Wed-Sun (9pm): with Brad Scott

BANKER'S PUB 16753-100 St (406-5440) • Every Fri-Sat (9pm-1am): Off-Key Entertainment with Keri

BILLY BOB'S Continental Inn, 16625 Stony Plain Rd (484-7751) • Every Thu/Fri/Sat (9:30pm): with Escapade Entertainment

BLUE QUILL 326 Saddleback Rd (434-3124) • Every Fri/Sat (10pm)

BORDERLINE PUB 3226-82 St (462-1888) • Every Thu Sat (9 30pm)

BUD'S LOUNGE St. Albert (458-1[illegible]) • [illegible] (9:30pm-1:45am)

CAMELOT SPORTS BAR 10231-95 St (425-4296) • Every Sun (8pm): Hosted by Jeannie

CEILI'S IRISH PUB 10338-109 St (426-5555) • Ceili's Icon: Every Sat (9pm); until Mar. 19

CLAREVIEW PUB Victoria Trail, 132 Ave (414-1111) • Every Tue (9:30pm-2am)

CLIFF CLAYVIN'S 9710-105 St (424-1614) • Every Fri/[illegible] (10pm)

DOYLE'S PUB 2619-151 Ave (473-1961) • Every Fri/Sat (9:30pm): with Stone Rock

DUSTER'S PUB 6402-118 Ave (474-5554) • Karaoke every Wed

FRANCO'S 14059 Victoria Trail (478-4636) • Every Thu Sat (9pm): with Debra-Fae

FUNKY BUDDHA 10341-82 Ave (433-9676) • Every Sun (9:30pm): with Scott

GAS PUMP 101 66-114 St (485-4[illegible]) • [illegible] (open)

HILLVIEW PUB 311 Woodvale Rd. W, Millw[illegible] 0468) • Every Fri/Sat (9:30-1am)

JIMMY RAY'S 15211-111 Ave (486-3390) • [illegible] (8:30pm): Name that tune

KELLY'S 11540 Jasper Ave (451-8825) • Ev[illegible]

KINGSKNIGHT PUB 9221-34 Ave (433-269[illegible]) • Bastard Thursdays

L.B.'S 23 Akins Dr, St. Albert (460-9100) • Every Tue (9pm)

MARK'S BACK PUB 13403 Fort Rd (406-[illegible]) • Fri/Sat (9pm): with Peggy Sue

MICHAEL'S 11730 Jasper Ave (482-4767) • E[illegible] with Scott

ORLANDO'S I 15163-121 St (457-1195) • E[illegible] Thu (9pm-2am): Off-Key Entertainment with [illegible]

ORLANDO'S II 13509-127 St (451-7799) • Every Tue/Wed (9pm)

OVERLAND RESTAURANT 12960 St. Albert Tr (4[illegible] 0667) • Every Fri/Sat (9pm): Off-Key Entertainment with Connie

PEPPERS Westmount Centre, St. Albert Trail [illegible] (451-8022) • Every Thu

RATT U of A Campus (492-2048) • Karaoke Wednesdays with Kriegs from Stone Rock Productions

RATTLESNAKE SALOON (438-8878) • Karaoke [illegible] Tue-Sat hosted by Mr. Entertainment

ROSARIO'S PUB 11715-108 Ave (447-4727) • Daily (9pm)

ROSEBOWL PIZZA 10111-117 St (482-5152 [illegible] Wed/Sat (9pm)

ROSIE'S BAR AND GRILL • **DOWNTOWN,** 10604-104 St (423-3499); Mon-Sat (9pm); Sun (7pm): with Ruth • **HIGHSTREET,** 10315-124 St (482-1600); daily (9-30pm) • **OLD STRATHCONA,** 10475-80 Ave (439-7211 Thu/Fri/Sat (9:30pm-1:30am)

STRATHEARN PUB 9514-87 St (465-5478) • Every Wed/Fri (9pm)

TODAY'S 5224-86 St (465-6223) • Every Fri/Sat (9pm 1am)

WINSTONS PUB 9016-132 Ave (457-4883) • Every Wed/Fri/Sat (9:30-m-1am)

WOODYS 11723 Jasper Ave (488-6557) • Open [illegible] (noon) • Sat-Wed: Karaoke with Annie and Tizz[illegible] midnight)

YESTERDAY'S 205 Carnegie Dr, St. Albert (459-0295 Every Tue (9pm-1am): Off-Key Entertainment with [illegible]

ZOCCA'S PUB 10807 Castledowns Rd (473-6339) • Every Sun (9pm-1am): Off-Key Entertainment with [illegible]

CLASSIFIEDS

If you want to place your Classified ad in Vue Weekly please phone Carol at 426-1996. Deadline is noon the Tuesday before publication.

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2 environmentally passionate **actors wanted,** 1 m, 1 f w/improv skills to play animal characters in children's nature series pilot. e-m: standingbearfilms@telus.net

The **Alberta Society of Artists** call for membership. Are you interested in curating shows, being part of exhibitions, art education? Become a ASA member. Submission **deadline: Mar. 1.** Ph (780) 426-0072 and leave your name, address, PC; www.artists-society.ab.ca

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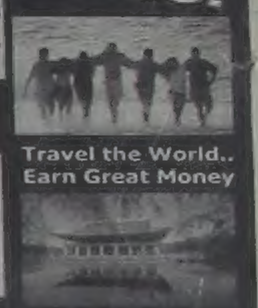
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alt sex column

BY ANDREA NEMERSON

Taboo you

Dear Andrea:
Is it okay for me to wear lingerie during sex, such as pantyhose, bras or garters, to match my wife? Or is it too deviant or taboo?
Love, Chris Cross-dresser

Dear Chris:
Too deviant from what? Too taboo for who? What are you worried about? While your boss, your mother-in-law and the faceless representatives of an imagined Social Order (in other words, "They") might very well disapprove, "they" don't have to know about it, do they? How's about you don't tell them?

Of far greater importance in this equation—more important than "them" and much more important than me—is your wife. Remember your wife? Has *she* expressed any opinion on the matter? And if not, shouldn't you ask her already? She may not even consider your cross-dressing particularly deviant, but be aware that she might not consider it particularly *hot*, either. Many women's reaction upon glimpsing a large, hairy male all done up in fishnets and heels is not hopeless lust so much as helpless laughter or, perhaps, irritation: "Those aren't *my* fishnets, are they, Larry? Well, take them off before you stretch them out." If it's okay with her, though, it's sure as hell okay with me.

Love, Andrea

T and sympathy

Dear Andrea:
I am a heterosexual man and I love women, but I find myself looking at transsexual porn. What I would like to know is, are there lots of straight guys out there who like these girls and why? I'm not attracted to men or to t-girls that even look a little manly. Strictly femme all the way until of course... you know.
Love, Why T?

Dear Y:
Nobody knows "why" but I do know "T," and I have to correct you here: I don't think you're attracted to transsexuals (most of whom want nothing more than to "pass" and disappear), as much as you are attracted to "she-males" or "chicks with dicks," a specialty category that exists chiefly in pornography and among sex workers, and is sort of the modern equivalent of the old sideshow "he-she" (seen most recently on HBO's *Carnivàle*, trudging along the dusty road in one brogan and one high-heeled pump and not looking too convincing). I make the distinction because it seems useful to know that while the girls with "something extra" (as you put it) in the magazines may be genuine transsexuals, they are also professionals who are trading on a certain transgressive, even freakish, appeal—they are selling themselves as *not normal*. Quite a different breed from that nice engineer in the next cubicle over—you know, Kim who used to be Tim. Kim is not a "chick with a dick." Kim is a woman. Who might have a dick.

I can't tell you why you're drawn to the "something extra" girls, although I can't help noting that it's a safe way for a straight guy to check out the equipment. Plus, the unusual attracts attention, and attention often begets attraction. In the days of the sideshow, the hairy girls and dog-faced boys—not to mention "The Ugliest Woman in the World"—were deluged with propositions and the occasional offer of marriage. It hardly seems surprising to me that the "she-males" of today, who are often lithe and lovely, with pert little breasts and a big "surprise," would attract the admirers they do.

Love, Andrea

Who has seen the wind

Dear Andrea:
I have a compressed-air fetish, keeping the nozzle far away enough so as not to be dangerous. The sound and feel of the air being blown over my body by my girlfriend sends me wild. She enjoys air being blown over her nipples too. May I add that this is not a substitute for making love? It's one of many foreplays that I enjoy before penetration. I also love the feel of rubber against my skin, although I am not into the hideous practice of masks, suffocation or bondage. Is there a link between air and rubber? I don't feel perverted or kinky, and would be interested to hear your comments.
Love, Blow Me

Dear Blow:
Kinky and perverted are in the eye of the beholder, as you have demonstrated perfectly by referring to other people's preferences as "hideous" and being so terribly careful to distance yourself from the weirdos who might deploy their favoured kinks as anything other than "foreplay." I am tempted to tell you that there is indeed a link between air, rubber and everything else weird in the world just to see what you'd do, but I have to admit that there isn't one, particularly, except where inflation comes into it. The pool-toy enthusiasts and the folks in the inflatable suits would be terribly disappointed to be denied air with their rubber or rubber with their air.

No matter, though. You keep using your compressor, being careful to keep the nozzle *on* and not *in* your girlfriend or anyone else, and I won't tell the rubber freaks and bondage fans that you called them "hideous." (Suffocation belongs in a different category and column altogether.)

Love, Andrea

Many women's reaction upon glimpsing a large, hairy male all done up in fishnets and heels is not hopeless lust so much as helpless laughter or, perhaps, irritation.

Andrea Nemerson writes and teaches in San Francisco. You can e-mail her a question at andrea@altsexcolumn.com.

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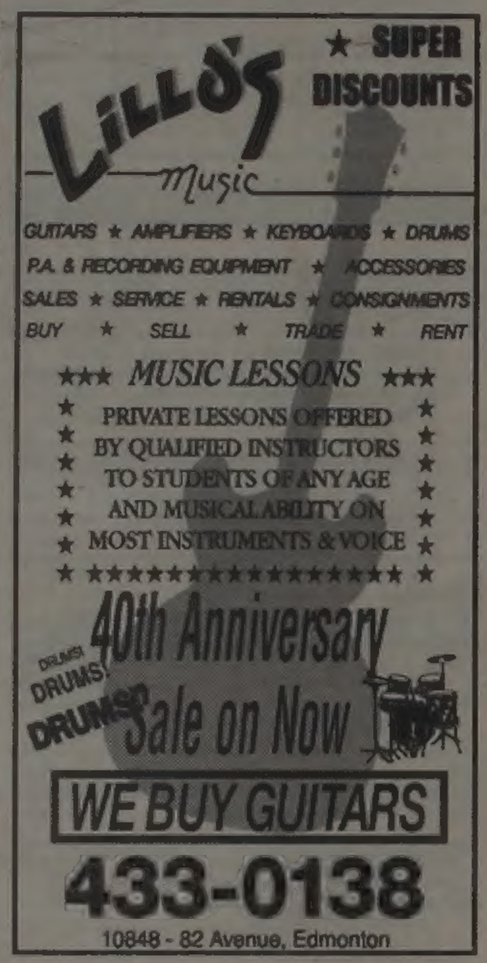
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